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BILL BAIN

Among the first programs you worked on in Britain was "The Avengers." Was this the first series?

No, it was the second, but it did beat *Pleasant Pringles* and *Patrick Mercer*. At that time, *The Avengers* was very much in vogue. Horror was well into London and books, and Patrick was very deft with his bowler hat. I think the series was at its best then.

We had a marvelous producer, John Bryce, who as no longer working in television. He had a marvelous grasp of how to make what he called a comic strip for adults. It was witty, dry and very clever, and it had the wit right up me because I thought, I couldn't handle it.

Those qualities no longer apply to "The New Avengers." What do you think has caused the change?

It is the writing and the notes behind it. The main writer, Brian Clemens, has an immensely fertile mind and he can sit down and write you 12 of anything, anytime you like. However, they are usually always shallow to be in not the kind of writer who goes into things deeply.

His style on *The Avengers* was always fantasy and science fiction, and my job as a director was to pull him back to earth. He admired this and even wanted me to come back to do the series when it went in line with *Diana Ring*.

Part of the fun of working on *The Avengers* was the irreverence you could bring during rehearsal. There were never terribly good scripts, and you had to make the best out of them. After a few days of rehearsing with an actor, you would tend to say, "Don't you think we ought to give you a wooden leg, an eye-patch or shave your head, I don't see how you can put on these looking like you do and say these ridiculous lines." As a result, a lot of this quality gradually entered the series.

When it went to film it began to suffer, because by the time you had come to that understanding,

For many, "Upstairs, Downstairs" and "The Darker of Duke Street" typify excellence in British television drama. The leading director for both series was Bill Bain, an Australian.

Trained as a school teacher, Bain soon turned to acting and then direction at the Australian Broadcasting Commission where he handled children's programs, sheep dog trials and the occasional light drama. In 1962, he moved to Britain where he was invited by Roydon Morley to direct an episode of "Harpers W1" for ATV. This was followed by episodes of "The Avengers," "Callan," "Public Eye," "The Rivals of Sherlock Holmes" and, more recently, "The Seven at the Door."

He has also directed the feature "What Became of Jack and Jill" and several television plays, including "The Importance of Being Earnest," "Pretty Polly," "The Listener" and "Father's Help."

Bain is presently in Australia, and is at the Australian Film and Television School for three months as head of the television workshop. He spoke with Scott Murray about his career.



The producers and writer of *Upstairs, Downstairs*, Anna Heywood, performed on the series now to May Wren Davis (left), Jacqueline Tait, and Michael (right) were shown. Standing are Ian Baker, William George Langford and Gordon Jackson.

you had already shot two days material and it was too late to go back. I think the show became much more contemplative.

How long did you have on "Upstairs, Downstairs" for rehearsal?

Two days, then two days shooting in the studio. We would shoot out each scene, then go back to the beginning and start to rehearse. We would then rehearse or expand, and I could decide how best to shoot each sequence at a time when I could still change my mind — which a filmmaker can't. That way I was able to gauge the development and shape of the whole, finding the right pace.

It is very difficult for a filmmaker to sit down in the dust with his script and know with certainty how something should be done. You can guess at it, but the grasp of the overall shape at something and every filmmaker has the time to involve. And you also get producers coming in and telling you how they want to reorganize your structure and put this scene before that. Now if something goes wrong at that stage, you can't get a unified sense of the film.

Film does, however, have many features television doesn't have. You can get much shot right, far extreme, and you don't have to compromise with multi-camera. But maybe there is something to be said for old tape shows.

Has a film version of "Upstairs, Downstairs" ever been planned?

At one stage there was a lot of talk and the idea might have worked, but very few of the films that have come out of television series have been worthwhile in their own right. Any success they have had has been the memory of how they were enjoyed as a television series.

Films about groups of people often fail because of the difficulty of conveying enough information about each person. But this is not a criticism that can be leveled at "Upstairs, Downstairs." Why do you think this is so?



On the whole, they were extremely well written, at their worst they tended towards caricature. This was what writers tended to do: the fact that Mrs Sedgwick would do what Mrs Braden always did.

The episodes I liked best were the most predictable ones, also the ones that tended towards sentimentalism.

There was also a danger that you just watched the efforts collapse in their orbits without gaining any new information. The best writing used that as the basis and then went further. You learned more about the characters, the household, or what it was like to live in that kind of hierarchy; you were somehow taken deeper into it.

There is a density in "Upstairs, Downstairs" that is lacking in most television drama...

Compared with most series, it has more subtlety, characters and richness of structure. But we didn't get any more time in either rehearsal or shooting than on a Z-Car, or something with a much simpler level of complexity. You had to juggle your skirts and run.

You were always involved with producer John Hawkesworth, this time as "The Duchess of Duke Street".

Yes, The Duchess was John's creation, he had the idea, developed it, wrote some of the episodes and acted as producer of all of them. He is quite an extraordinary man.

Though a fine series, I found it pestered out towards the end, almost as if it had been over-stretched...

Well, it had been John who determined it to do more than two series of 13 because he knew that the subject would not extend beyond that. But the BBC wanted it to go on forever, and they asked him if he would make the first series of 13 into 15. He agreed.

I think the first series worked quite well, as 15 is criss-crossed with Charlie's marriage to Margaret, and it was a good confusion.

Then when we had been working on the second series for a while, they approached John again and asked him if he would make the next 13 into 16. That was where the detour into Charlie's death was planned for episode 10, and several of the first three episodes to wind down, it took six.

My feeling was that a year itself out a little too much for its own good, but it was John's way of doing something for them without involving himself in another series, which I think would have been disastrous. But then he is a very inventive man and they have

called it off — justice he did when faced with the death of Lady Margaret in "Upstairs, Downstairs".

"Upstairs, Downstairs" was also extended beyond John Hawkesworth's original conception...

Yes, but it was taking more than one person's story, therefore, there were more ways to expand it. When you are telling the story of one person called Louise Trotter, there are only a certain number of things that can happen while still maintaining credibility.

My other observation about "The Duchess of Duke Street" was that the less pleasant traits of Louise Trotter were, by the end, beginning to take their toll...

This is probably because John knew Rosa Lewis, on whom the character was based, and that is what happened to her. The first episode, about the American

woman coming to visit her story, was based on the time she made an American visitor sit for three months in the front bed before she saw her. Then, when she did see her, she made an appointment for a future date and left London the day before.

She was a very tough nut and maybe he was wrong to keep that strain going in the fictional character. But I think the more troubling aspect was Charlie doing too early.

There was between Charlie and Laura, as between James and Georgina in "Upstairs, Downstairs", a kind of magic.

It is said that George Bernard Shaw found Eliza Doolittle and Professor Higgins on Rosa Lewis and her real-life lover, Lord Riddlestone. He found a magnetism between those two inspiring enough to create a fully understandable comic. But remove one from the other and something

goes. Rosa Lewis died in the 1950s, killed up in this crumbling hotel [The Grosvenor], still determined not to cash any of the cheques given to her by soldiers or, by then, both were.

You mentioned earlier the death of Lady Margaret. What was the story behind this?

The actress Rachel Gurney, decided that she would cut out after the end of the second series. I am not sure what her reason was, but the coalition is linked out of it. John Hawkesworth was deeply distressed because the household revolved around the iron will of the mistress, and he couldn't see how the series could possibly continue without her. But, being the good writer he is, he looked up his ideas and found that the Daines were down in the year that the third series was to begin.

Then, having decided that Lady Margaret would be sent back to the bottom, he chose to introduce Hazel, the middle-class girl, into the series. This, of course, he would not have been allowed to do if Lady Margaret were still alive. The story of the middle-class girl was the beginning of the end. Hazel felt the old order had changed irreversibly, and the household descended into disarray until the threat of war pulled them all momentarily together.

In a strange way, I think the series was better for it. When I was in the U.S. last year for the showing of the last episode of "Upstairs, Downstairs", a reporter from the New York Times said to me: "You know, you and I would not be seeing here except for the death of Lady Margaret."

I asked what her death meant to him and he replied that it meant peace's end, and that the series was forward into an area of reality and emotion that it would not have gone of before.

Also, in the American eye, it was a luxury to depict such a large household. It was as if he had found class, and his own class, that because he has to go on to the end — it says so in the credits.

There is a very fine line between sentiment and genuine emotion, yet you as a dramatist have a capacity to find it...

I think one's concern is always to find the reality of a script, to sniff out what the changes are likely to be. One must not very carefully over emotional passages if you don't want your characters to go deeper on you.

In a long-running series like "Upstairs, Downstairs", the actors tend to become too comfortable in their parts, which is something you have to watch. There is an art in picking the whip enough so



The middle-class Hazel (Gurney) and Mrs. Sedgwick (Gurney) in "Upstairs, Downstairs".



Rachel Gurney in the well-known Lady Margaret. Right, with David Langton as Edward Bellamy and Margaret Ryle as Georgina in "Upstairs, Downstairs".

that they come back to reality without being announced.

Where I found that uses hard work, well, in trying to make it better, is not allowing ourselves to slip back into feeling that we were on a winner. I have seen so many things die by sliding into a not-as-good-as-it-ever-was syndrome. I find this very sad, it is like watching the decay of a loved one. You have to keep thinking.

My intention was to keep it on the lines of the reality within the situation and not let it slip into those comfortable, easy areas where you can be self-congratulatory. If you do, you exclude the audience because you are so pleased with yourself that you don't need them to tell you they also are pleased.

If you felt a script was slipping into those areas, what measures would you take?

One had free access to the producer and story-editor who were always major to him; what one had to say, which is not always the case. So, it was possible at an early stage to rectify areas in the script that you felt needed fixing.

You were not the only director on "Lipstick, Downstairs" and "The Duchess of Duke Street"? Did problems ever exist between you and the other directors over the interpretability of characters?

If you are working with a producer who knows what he is about, then that is his concern. I rarely involved myself in what other directors were doing — I didn't think it was business.

You risk the danger of upsetting one another if you watch each other's work. You used to think, "Oh, he's doing that. I'd better do it also." If you were doing something really wrong, you were soon told by the producer.

Since "The Duchess of Duke Street" you have done "The Enemy at the Door"...

You do a way that series goes back to an earlier form of television: the emphasis is very much on personal relationships and not on big events.

The series is about the German occupation of the Channel Islands, but it is really about being in prison. The islands themselves were little prisons, walled in the channel. The Germans came and occupied them without opposition or force, and because the population of the islands was small, the number of Germans needed to keep control was also small. So the chance of personal confrontation was great.

The stories are based on this approach, and the best of them have been terribly effective.

Did you try to make comments about war in general?

No. People have used to make a series out of those events before and nobody had come up with a way of doing it. Part of the reason was that they wanted to treat war with a capital "W".

This series hasn't attempted that. It has been much more concerned with the daily routine of living, what it was like for a girl on the island to fall in love with a German soldier, and so on. Nothing sensational at all.

It is often in a way similar to Public Eye. None of those events was ever such shocking. It was about a woman in a casual house who couldn't say the next when her husband left her. The story was never as important as the way people relied on it each other.

Another reason this new series has been successful is that it has not introduced an element of sensationalism. Things have become sadder, more tedious and violent.



A scene from the "Miss Perfect" episode of *Lipstick, Downstairs* (left) by Bill Bais, in which Lady Maypole is sent "trotting in the kitchen" (right) by John Thomson. Hudson Kierlin (left), Max (right) (Annie's husband) and Rose (left, middle).

so when a director starts telling a story with a capital "W" and starts describing and defining people, audiences sit up.

However, there is the question of audience expectation. In "Lipstick, Downstairs", for example, every time the family went to the games all night we were close-ups of faces and off-camera screams. It was not particularly satisfying...

That was not a situation which arose. We are not producing but these weren't my books, they just weren't my. The biggest set of circumstances would have been the putting of a "W" sign over a poster on a wall. There was no resistance because there was nowhere to hide — the streets were too small.

The series took a little while to capture the imagination of the public because the first episode was more about the life of a small man than about the life of a small man. What I tried the script, I questioned the producer very closely as to whether it was to be about nothing, about not knowing.

I felt he had missed out an area of the high drama of the situation, of people scrambling to get evacuated and so on. But he said that was the wrong way to begin the series because it would have given the audience an expectation we were not going to fulfil. They would have loved the first episode and looked the rest. It was quite a bold move to take, and the management realised it in time.

As the series went on, it gained an appreciable audience. I think a lot of people were relieved that they were not watching another Holocaust or Auschwitz.

How do you regard the present health of the British television industry?

The industry in Britain is abundant and the BBC is in very trouble. Rising costs have made the production of television drama very expensive and being a bureaucracy, the BBC will cut back on its program rather than its administration.

Most companies are watching what they can do in terms of drama. I hope to build drama doesn't cost much out of business because it has made a great contribution. It would also be to see it venture into that mid-Atlantic area adopted by the film industry.

The shows that have done best overseas are those the British made for themselves. It is their very Englishness that has been so appealing. Once you get into that grey area of trying to please everyone at once, you lose sight of what you are really telling.

British television is described as the least bad in the world, and I think that is a good thought to keep in mind. It is not perfect, it's just the least bad.

Do you think cut-backs will result in less rehearsal and shooting time, or less production?

Concluded on P. 79



Mary O'Connell (left) and Ivy (right) in "A Prison, a Woman", an episode of *The Duchess of Duke Street* directed by Bill Bais.



Gertie Emmet as Louise Thorne in *The Duchess of Duke Street*.



FEMALE

Katharine L. Clancy

After being subjected to nearly a decade of films on male friendships, Hollywood has suddenly discovered women. There is now a flood of films which deal with either a female protagonist or a friendship between two women, and the importance of men in their lives is often secondary.

Also, unlike the male-dominated, persecuted figures of the late 1940s, these modern heroines are no longer prostitutes, victimized housewives or glamorous models; they are often independent women with important professions.

But in discovering this new contemporary subject, American filmmakers have generally failed to make it an innovative or honest way. Most of the characterizations are unsatisfactory — even insulting — and the values reflected are not significantly different from those in older films.

Three of the most popular examples of this genre are Academy Award-winners, *The Turning Point*, *Babe* and *Looking for Mr. Goodbar*.

Looking for Mr. Goodbar is the most unconvincingly of the three. It is based on an actual murder described in Judith Kravitz's best-selling novel. But Richard Brooks, in the dual role of director and screenwriter, has shifted the emphasis from the main character to a crude, general sociological analysis of the New York single scene. As a result, Theresa Dane (Diane Keaton) becomes a stocky and confusing stereotype.

Theresa is single and single and in search of sex. She seeks up a series of lovers in New York bars, yet she refuses to relate to anyone — her boyfriend, family or colleagues. The only exceptions are the dead children she warmly and perceptively remembers in two of the only sensitive and convincing scenes in the film.

Too often Theresa is even screening male dominance as her pursuit or serving undignifiedly to her lovers. There is no explanation for her behavior, she is no consciously-liberated female, and the simplistic and obvious answers (Catholic parents, her



BUDDIES

way. But by studying this convenient female, *Looking for Mr. Goodbar* becomes a simple morality tale. Theresa Dane's death is a warning for other women who seek out men and indulge in casual affairs.

Brooks is exploiting a successful novel and popular subject, just as his characters exploit each other. He purports to offer a characterization of new individuals in some depth, but his portraits are evading. She is played as an unworldly Catholic apothecarian, and that confusion is further complicated by Keaton's acting.

Keaton's wistful personality conflicts with Theresa's lack of confidence and self-hatred; she is simply too adjusted and too fearful to be convincing. Or, perhaps, no actress could come so terms with Brooks' stereotypes or the embarrassingly male-dominated scenes; for example, her argument with her father, or the dream sequence when she imagines herself imprisoned, neither of which are in the book.

Eventually, Brooks has turned a moving, complex story into a very poor film.

photos over a childhood pelvic scar, a disappointing first love) are over-exaggerated.

Part of the problem results from Richard Brooks' use of Theresa as a symbol of America's corrupt, shrewd society. This is depicted by the impersonal crowded atmosphere of the bars and her refusal to communicate with anyone, except physically.

Brooks creates a world of self-covered, violent and stressed individuals. This is most obvious in the stolen Theresa sleeps with, most of whom are archetypal stereotypes: the muscular bull, evil, black cocaine pusher, Tony, the hyper-active, nasal-mad pedophile, the concerned, sexually-embarrassed white social worker, and, finally, Professor Engle, her respectful and married English instructor.

I believe these stereotypes are intentional, and that Brooks is suggesting that all men are participants in the physical violation and murder of this young teacher. His seductive or his mindless society, but it is of sounds too familiar.

This theme is reaffirmed in the first murder which is committed by yet another stereotype — Gary Cooper White, the country boy, repressed homosexual and woman hater. During the murder, the killer's knife, the social worker's and the murderer's initial resistance, and White's hatred of Theresa, after having made love, are aspects of her former lovers' emotions speak that she is being destroyed by them. In fact, working men destroy the women for her sexuality, she has been the aggressive partner seeking sex indiscriminately and such behavior must not be allowed to exist — it is too threatening to the male ego.

It is also immoral for a woman to act this

In *The Turning Point*, director Herbert Ross is also confused about his intentions as it is never clear whether he is making a documentary about the American Ballet Company, or a film about two misbegotten women.

As a documentary, the film succeeds beautifully: the dancing is delightful and features two excellent young leads, Michael Baryshnikov and Leslie Browne, and a series of distinguished performers from the ABC. The musical atmosphere of the ballet is also well captured on film by Ross' direction and Robert Harris' effective camera work. Unfortunately, dancing accounts more than 50 per cent of the film, because the soap-opera plot of script-writer Arthur Laurents is far less impressive.

Deedee (Barley McLean) is an ex-ballerina who has given up the possibility of success for a loving husband (Clay Stern) and three teenage children. The film is about her relationships with the young Emma (Ariane D'Amico), the dancer who chooses savannah but is forced to give up her leading roles to younger, potentially more capable ballerinas.

As a sub-plot, we have the affairs of Yuri (Baryshnikov) and Deedee's daughter, Emma



Thomas (Glenn Gould) and one of her many "underappreciated" scenes. Looking for Mr. Goodbar.



A violent confrontation between Deeder and Emma, two lifelong friends. The Turning Point.

Classic Brownal, who is on the threshold of fame. Presumably Emma symbolizes an optimistic future for the career-conscious woman as, unlike her mother, the movie determinedly without becoming too emotionally involved with her lover.

The narrative's main concern, however, is Deeder and Emma, it is the "couple" which classifies *The Turning Point* as another example of the new women's film. But, as with *Looking for Mr. Goodbar*, a male director, scriptwriter and crew has produced a film with values which are old-fashioned and offensive.

Emma and Deeder seem to be lifelong friends. Visually their relationship is symbolized in their opening encounter. Deeder is backstage with her former colleagues who greet her effusively. When she sees Emma, the lighting dims and she leaves the crowded room to approach her friend husband, and finally more intensely than with any of the others. Their embrace is silent compared with the previous superficial, theatrical encounters.

Throughout the film, Deeder and Emma are portrayed together in isolation (the bar room sequence, the subway, and the final scene where they reflect on Emma's future) suggesting the strength and intimacy possible between women. Yet the real drama concerns Deeder's renewed hatred of her friend's success which might have been hers. She has always wondered whether, if she had not been pregnant 20 years before, she would have been selected over Emma for a lead role. She also questions the extent of her friend's influence in her decision not to have an abortion.

The antipathy is suggested when Emma's husband, Evelyn, who is suffering from a rejected love and rage, is hurt by her mother's transience, unrequited infidelity. Deeder has lost the possibility of fame, and Emma, her supposed friend, in a climactic confrontation with Emma. Deeder appears as a self-centered, bitter woman and Emma as an egoistic and manipulative old maid. Neither is especially sympathetic.

I find the scene one of the most unpleasant episodes in cinema. All the events of *The Turning Point* lead up to this quarrel and its



The Deeder's daughter Emma (Glenn Gould) and Emma (Glenn Gould) share Emma with her mother. Deeder (Glenn Gould). The Turning Point.

importance is affirmed by the length of the scene. They begin by contrasting their fate, but very soon they become two bickering feminists, screaming horrid insults at each other. Deeder accuses Emma of selfishly running her career and calls her a "bitch". Their actions stereotype the most type of behavior as they shout, throw wine glasses and hit each other with handbags.

The fight is meant to be the most intense moment of their relationship, but it is almost comical. Suddenly, and unexpectedly, the physical contact turns their fury to an uneasy sympathy and a greater understanding than they had found before.

There is nothing unbelievable about physical anger moving from fury to love, but the viciousness of Deeder's recriminations, and, to a lesser extent, Emma's replies, make any sort of rapprochement unbelievable. No true friendship could convincingly survive such fury.

A final strange complication occurs when

Deeder tells her husband that she became pregnant to prove that he was not a homosexual, but admits he knew this and that he was also proving something to himself.

Another striking mistake of the film is that neither of these women is happy. Emma has everything she is a principal ballerina adored by fans, but doesn't passionately choreograph. But we see her as all these events are being withdrawn.

Nothing is viewed positively as the final deciding choice for a "first-best", and when Emma offers to join Emma we know she too has accepted her bleak fate. Interestingly, the men are able to move from lead positions to choreographers, but the lack of choice for women is not even considered.

Emma's personal life is also in shambles. In a surprisingly subtle scene between Emma and her lover, she implies she is not ready to consider the long waiting offer of marriage. Sensitively but firmly he makes it clear it is too late to leave his wife and children. So, not only has Emma been refused fame, but also a quite relationship. The world is also a cruel society a temporary satisfaction and Emma would have been better off as a wife and mother.

Deeder, in the accepted role, is frustrated and bitter about her choice, but having re-established her relationship with her friend, daughter, and husband, there is no doubt which woman made the best decision. In fact, none of the best scenes in the film are between Deeder and her son, and the opening scene of the ideal American family — three confident, beautiful, and loving children — could be from *Father Knows Best*.

Tackling the career dilemmas of both women could have resulted in a real-life and interesting story, but *The Turning Point* is merely misogynist and its highest stereotypes. And while examining the difficult problem of women to terms with choosing marriage over a career the women the two are unacceptable, Laemmle makes his own preferences all too clear.

Juda is a far more attractive film. Visually it is quite aggressive, conveying an intensely human rich European countryside, the isolated eastern U.S. coastline, and Paris and Germany before and during World War II.

The film spans 20 years from the 1930s, and was not constantly brought forward and back in time through the memory of Lillian, the narrative person. The passage of time is specifically expressed through Arthur Silber's striking

Lillian Hellman (left) and Julie (Vivienne Radgraves) following an emotional scene from *Julia*.

capacities, which perfectly suit the two female Lillians and Julie, as well as creating a sense of awe in

The film is based on an incident from Lillian Hellman's autobiography, *Prejudices*, in which Hellman recalls her childhood intimacy with the exceedingly wealthy Julia (Vivienne Radgraves), who later studied medicine, worked with Freud in Vienna and was awarded by the Nazis while working in the Resistance. The narrative, Lillian Hellman Grace Foadal, is developing as a playwright and living with writer Deborah Haiman (Jason Robards). The principal dramatic sequence is the train ride in which Lily explains her life for her friend by revealing \$50,000 of Julia's money into Germany during

the war.

Unlike *The Turning Point* and *Looking for Mr. Goodbar*, this film is about two usually opposite women who are not isolated or uncertain about their role. Also, while Lily receives support and understanding from Dush, neither of them is dependent on one. Julia has a child but makes it clear the father's role is non-existent, and her daughter's suicide is her main agonies.

From this perspective, Julia is granted and the characters are portrayed unambiguously by director Fred Zinnemann. Yet the film is also intended as an analysis of Lily and Julia's friendship, and here, unfortunately, it fails.

Zinnemann seems uncomfortable creating a strong, not accurately equal, love between the two women. This is emphasized by his successful depiction of the relationship between Dush and Lily. With this heterosexual love, Zinnemann shows two individuals comfortable and used to each other. It is a relationship of mutual respect, warmth and depth.

Credit is partly due to Jason Robards' subtle acting, but the contrast between Lillian's relationships with Dush and Julia is striking.

One reason the women's friendship is unambiguously portrayed is that Julia is too mystical and serene. She is an idealized figure, coexisting as a great woman, but who is repeatedly seen from Lillian's point of view, we never fully understand what motivates her or what constitutes her real feelings for her friend. The long close-ups of Radgraves' expressive features, intended presumably to suggest her generous strength, fail to create any depth of understanding.

The scenes of the two women as adolescents are even more frustrating. Lily, the younger one, idealizes her friend, copying her as they play artificial word games and run across the playground. At Oxford, Julia takes enthusiastically of Freud and exciting new developments in Vienna. She embraces the young, committed intellectual. But again Lillian remains the outsider, failing to comprehend her friend's involvement and

The only scene in which they confront each other to equal is the final momentary meeting. But again we must question the Dush's capacity to understand what Lily's story has simply been exploited to help Julia's cause.

The difficulty lies in the film's title. This is really not a film about Julia, but about Lillian and her perspective of Julia. From this angle, the story is more meaningful. We see Lillian's progress as a writer, her courage and fear when she involves herself with the Resistance, and finally her adoption of her friend. But as a story about Lillian, it is only partially successful because Lillian's perspective of Julia is finally creating, even now, though I doubt that Zinnemann had any such intention.

Lily is amazingly strong as a woman in the train, also when searching for Julia's daughter. During her one act of isolation, she is carefully protected by others, and this importance made of the incident, especially when compared with Julia's work, is rather dangerous. The train episode is long and, while magnificent and evocative, does little to illuminate Lillian's relationship with Julia.

A difficulty may lie in Jane Foadal's performance which is too melodramatic. Julia advances but art is too people tell her out of her anger, but we are introduced in Lily's outburst to the point where they become more intimate. Most obvious are Zinnemann's depictions of the difficulty of writing, where we never see Lillian at the typewriter without her simply crumpling up sheets of paper and throwing things about the room.

However, a film like *Julia* is a welcome change from Hollywood, despite its flaws, especially when compared with the distribution of *Looking for Mr. Goodbar* and *The Turning Point*. One reason for Zinnemann's belief in his characters, and his failure to portray a meaningful relationship between two women results from his own uncertainty or lack of understanding — not from a lack of sympathy.

Richard Brooks and Arthur Asvatyants, on the other hand, are using the women's theme to affirm their own isolated, characterless values. Brooks is quoted as saying that some of his male friends, half-seriously called him a "minor to his own case." If we see the act of portraying women in an understanding manner as creative and anti-male, it is no wonder the result is the Theresa Davis stereotype.

These three films lead to the real issue that while film about women are a promising trend after years of Robert Redford and Paul Newman examples of creating, the possibilities of any truly human cinema are limited while the only women involved are actresses.

Until women are allowed behind the scenes as part of the production crew, and hopefully as directors and screenwriters, we are unlikely to see anything really worthwhile. But Hollywood has never been noted for being the most creative.

The interest in this female genre simply reflects audiences' boredom with the happy film, society's growing interest in women, and the existence of a large female audience. With the increasing number of women in the industry involved with these movies, Hollywood may be forced to step on the Broadway scene and begin making films about women that are by women. If so, let's hope they are superior to the ones made so far.

Dush Keats as Theresa Davis in *Looking for Mr. Goodbar*.

1 "Hollywood Rediscovers The American Woman," *Modern*, Jan. 1978, p. 10. "Art and Letters," April 12, 1978, p. 1, 11.

THE UNKNOWN PRISONER

THE VENOING OF THE UNKNOWN PRISONER

On April 24, 1978, Mr R.J. Elliott, Minister for Home Affairs, exercised his powers under the Australian Film Corporation Act of 1975 and refused the AFC investment in *The Unknown Prisoner*. Written by Alan Seymour and taken from the novel by David Ireland, the script is an alleged statement about several contemporary Australian issues and, in particular, the forces operating on workers in an industry. The film was to be produced by Richard Mason for Film Australia.

Understandably, there has been much said, and written about, Mr Elliott's decision and the politics of and behind it. Yet, until the relevant papers were tabled in parliament recently, few commentators had access to the full debate.

In the interest of this debate, the tabled letters and telephone messages are printed below, in the order a chronology.

The correspondence has been sub-edited, with, with few exceptions, silent corrections made to any spelling and grammatical mistakes. Where an additional word has been required to clarify the meaning of a sentence, it has been placed in square brackets. In all cases where such an addition or correction would affect the meaning in any way, an explanation of the change is in a footnote.

Other than this, and a standardisation of film titles, the original documents are as written.

ASSESSMENT BY PETER ROSE

Peter Rose, former head of publicity of the South Australian Film Corporation, is Film Acquisition manager at Moët's Theatre. Asked for an assessment to comment on *The Unknown Prisoner*, Rose wrote the following letter to Tim Rood, head of production at Film Australia.

Dear Tim

I read the script three times and can assure you I have thought carefully and slowly. As my comments on the script page suggest, in its present format I believe the film would have limited audience appeal and will be difficult to market. However, [with] some further work and a more commercial line and some careful commercial editing, I believe the project could become more viable. I am sure it is feasible any further development on this project with me, the only people in charge of the project, in the near future we could go together for a good idea.

Regards
Peter R.G.H. Rose

COMMENTS

1. I believe the script is well written.
2. I do believe that the script needs further work, that it developed [it] could be in the genre of *One Flew Over the Cuckoo's Nest*. As present, the script goes on the expression of an individual's view (appearing particularly to middle class success) in following their view that work is degrading in the script as a dehumanising process.
3. The audience of interest for such a film is limited and given its present structure [it] would be a hard film to market. The film *The Unknown Prisoner* goes on the expression of a view.
4. Each of the characters in the film assumes a 'national' which is some extent represents his attributes. This would have to be explicit in the film since a lot of the characters are not identified clearly by their 'national'.
5. The major weakness in the film is my word is 'Some Results'. It is a far too allegorical for the general public. This is why I suggest further work be done on the script. In addition, I feel the character of Mulvey with its methods particularly the motivation of her having the affair with Regan is poorly developed. A less use of her during the affair and she needs some visual motivation in explaining this change. Perhaps a change of clothes to show some sort of appearance would be the same that led to her husband's suspicion. I also believe a few less words, letters and David Regan's speech, too quickly.
6. Regarding 'Dorothy' the price leader I feel here that it is necessary to have a scene whereby the woman leader is seen having affairs with the management or at least in a backroom meeting establishing that the relations are not with the workers but with management.

7. I would like to see this project develop further in mentioned areas. It could be developed along the lines of *Cuckoo's Nest* involving considerably more people in the script and the script. To do it and I suggest that someone like David Williamson be asked to develop the script further.

8. I do believe that perhaps one of only three projects could handle this project subjectively with the current film script or from the script. It is not that I would see a script being developed not only at the time of the above-mentioned script but also with Regan film to be played by John Woodard, giving the character of Regan far more female audience appeal and perhaps scenes being played by Helen Morse. This would suit considerably to the marketability of the project.

Problems

1. The film has absolutely been refused *The Unknown Prisoner*.

2. The film has not been at a camp of a few hours where sugar and prostitutes are provided for the film.

ASSESSMENT BY PHILLIP ADAMS

As pointed out by Philip Adams in *The Age* on May 3, 1978, the comments printed below are not from anything Adams had written but are judgments from a conversation between Adams and a Film Australia officer. Being only 'judgments', they have no authority, but are interesting. Where a comment is left, to need qualification as per Adams' remarks in *The Age*, a footnote has been added.

COMMENTS

1. Astonishingly interesting script, confronting the public with political reality at all heights to Film Australia. You will be shocked up by it.
2. Australian script is generally limited on material — this is not necessary. — *Thames*.
3. Do you know any Australian who could direct it? Not one?
4. Supporting cast is too small and unrealistic. As in style. Even with a country cast. Should not be fundamental cast performance. Casting should be better. Was conventional. Thompson, Dr. Mulvey, Gordon, Kennedy, etc. was strange. Some Mulvey and Gordon enough. Some Mulvey, named. But the mainline (Lloyd, etc.) was in *Lost Waves*.
5. Not commercial but not in that way. Like very good but it is a week then last. *Transit* but not.
6. Most profitable at \$50,000. Festival and great home cinema.
7. Has great value — not about and dehumanised the typical Cuckoo's Nest. However, show first quality — good when more than one. Tension and not as much as needed. Should be concerned or accelerated. Needs velocity to power.
8. It is the biggest character. Does it, say, extra touches (Lloyd, etc.).
9. Best characterisation in the film. Director. Characterisation is just a few more.
10. Regan is a very good. Activity means something.
11. The tension between Mulvey and Mulvey.



ISABELLE HUPPERT

Did you always intend becoming an actress?

Perhaps some people have always known that they wanted to act, but for me it was not like that. I didn't know what I wanted to do, though unconsciously my motivation must have been very strong.

I went to the Conservatoire in Paris, but I don't feel I learned much there. I have learned far more from acting in films and the theatre.

How old were you when you did your first part in television?

I was about 18 — I am 23 now.

You have done a lot of work in those years. Did you ever feel that things were clearing too fast?

No. While from the outside you may think things are going fast, when you live them they never do. For every one thing that succeeds, there are generally two setbacks. But this is good because you never feel that things are just coming from the sky.

You made "Violette Nozette" with Claude Chabrol last year...

It's a very interesting subject, based on a true story that happened in France in 1933. It's about a girl who poisoned her father and mother through the mother's hand — she didn't really want to kill her! The film covers two years of her life, before the crime and up until her famous trial.

Nozette was taken by the Surrealist movement to a surreal life. In fact, for everybody in France she was either a symbol of revolt or of something monstrous.

She was condemned to death, but the sentence was commuted to life imprisonment and she was finally released in 1945. And in

After a debut in Nina Companeez's "Faustine et le bell etc.", Isabelle Huppert's stature as an actress has risen dramatically. Her performances in "Cesar et Rosalie", "Les valisiers", "Docteur Françoise Gaillard" and "Le Juge et l'assassin" have been remarkable, but none more so than her role as Pomme in Claude Goretta's "La dentellière".

Huppert has since made "Violette Nozette" for Claude Chabrol, starred in De Musset's play, "On ne badine pas avec l'amour", on the stage in Paris and is awaiting a start on Jacques Demy's new musical romance, "Edith de Nantes".

While in Copenhagen promoting "La dentellière", Huppert spoke with Cinema Paper's Scandinavian correspondent, Gail Heathwood.

1963 she was rehabilitated by De Gaulle. She married the son of the prison governor and had five children, and died 10 years ago.

Her story is totally unusual, and the film is typically Chabrol, with all his complex clear crime and guilt. It's a very interesting psychological study of the character.

Is it very different from the parts you have played before?

Yes, in one sense it's totally opposite to *La dentellière*, and therefore was good for me to play. In another sense, there is a continuity. *La dentellière* is about being in jail mode, the Chabrol film about revolt turned outside.

Do you look for a continuity in the parts you play?

More or less, though perhaps inconceivable. I always try to find things that correspond between myself and the role. Generally, it will have something to do with my personal evolution.

It's very difficult to know whether reality comes before fiction, or fiction before reality, but the parts I have played usually revealed something that was about to happen in my life.

You have worked with directors

like Alain Tavassier, Claude Goretta and Chabrol. Which director has given you the most help?

Let's speak about Goretta and Chabrol because in Tavassier's film the part was smaller and the relationship I had with the director was, therefore, different.

Goretta and Chabrol let me do what I wanted; they gave me the chance to create the part as I saw it. The more things I do, the more I think that the director of actors does not depend on what is said or the set. Once you have chosen an actress, you have 90 per cent created the character; you can't change that.

To direct an actor is to create something around him, to create a relationship with the one so that it will be easy for him to express what he wants. It also has a lot to do with the way you shoot a film, because where you put your camera, especially in psychological-type film, has a lot to do with the psychological evolution of the character. Putting the camera close up is not the same thing as putting it far away.

I think my Chabrol was wonderful, because every time the camera was close I was aware of it and felt the need to express something very deeply. So there

was a perfect continuity between what he felt and the character.

With Goretta, it was also very pleasing, although he didn't quite have that same feeling. But he has other qualities. He is very precise, and cares for every little detail.

What he taught me about directing a character was in the relationship the locomotor has with objects — a piece of salad, a cup of tea, a peach. This is very important and it has to do with the Vermeer painting; it suggests a world of silence, and a very deep relationship with what she is doing. My gestures were unconscious, but he understood the unconscious of them, and taught me how to use them — that was, if I was taking them from I had to use them.

Sometimes the role of the director is not only to indicate but to reveal what the actor feels. Maybe I would have done those things entirely, but by asking me about it, Goretta had a strong influence on the way the part came out.

I think that in the end he felt he'd done his job too well, and he was maybe a little jealous of my power in the film. This made him a bit difficult, as during the scene with the apple, he did 20 takes and then went back and used the last one.

Do you depend much on your director?

No, not at all. I am extremely independent as an actress and I can't bear somebody standing right behind me. Deep down, I am convinced it is best to be independent. I don't feel the need for advice, and I don't believe in those directors who push too much. I don't ask anything from them, except to like me.

Most of the time, I think actors and actresses are very irresponsible, but I am not making the film my hospital or taking the director for my father or doctor. Everybody is responsible, every-



body has something to do.

What happens is that actors read too much from the director. They have to realize that often the director is a very childish person, and even if he isn't, he has many responsibilities. The actors are not the only things on a set.

Do you think your attitude could be symptomatic of a new breed of actresses?

Yes. It is difficult for me not to agree. The French press, for instance, is talking about a breed of actresses with a new way of expressing themselves. I am friendly with most of the young actresses in France, and we are very concerned. I don't want to sound contemptuous, but people have a tendency to say, "My God, how clever they are for actresses!" It proves that they have a certain image of actresses in their minds.

"You're a journalist and to me, 'It's incredible how mature you are.' I was very surprised and pleased that he thought so, but it was interesting because it meant that he didn't think an actress could be mature. But why shouldn't I be mature at 33? At 23, I am not five years old.

Who are the other French actresses you would identify with this "new breed"?

Christine Pichot, Mimi Miro, Isabelle Adjani. But we have to be very careful about this idea of a generation.

Last week, three of us were on the cover of *L'Express* and there was an article inside. It was not so bad, but we weren't very happy about it because, while we might have some points in common, we are still very individual. The article seemed to give the same image of all of us. They wanted to put us in a category with a label, and it's just not that way.

From an intellectual point of view, what will be your next step?

To try and live better. Psychologically that's not so easy because one is always under the burden of contradictions of culture and education. Intellectually, I give the impression of being very sure of myself, because I have the power and chance to express myself that way. But this doesn't mean one has resolved their psychological or one's life.

In my professional life, I am independent, but in my personal life — my God, it's not so simple! I am very dependent emotionally and I have not resolved any problems of relationships with people, with men. I try to, but it's difficult.

Do you have a year for your professional career?



Isabelle Huppert as the schoolgirl Jenny in Pierre Maréchal's *The Indians Are Back For A Day*



Pierre Gardeur: Huppert, the quiet beauty with a strong sense of a prime model. *Les Destinées*

No, but I have two projects coming up and I feel there is enough in them with which I can identify. The next film is on the Brontë sisters and I am playing the youngest one. It's a beautiful part and I am sure I will find many things of myself to add. Isabelle Adjani and Marie-France Pisier are also starring, and it's a proud project. It will be directed by André Techine, he is very talented and lyrical.

The film will be romantic and impassioned, and also very serious, because Techine is himself serious. The three sisters

were all in love with each other and also in love with their brother.

What is the other film?

One I will make with Jacques Durrane, who is very popular in France. More than the Brontë film, this will mean a step forward — it will be the first time I have played a married woman with a child.

What characterized the last three films I made was that they were about adolescent girls who had not taken the step from adolescence to adulthood. This is

important.

When do you start on these films?

I will do the Brontë sisters in July and the next one in October. I won't do anything before that, I want to rest and think.

Do you do much work in the theatre?

Last year I was in a classical play directed by my sister. I would like to do theatre work regularly, but not at the moment.

When I stop work, I generally feel very nervous and try to start something else at once. But my last film was so moving that I just had to sleep and do nothing.

I am very tired psychologically and I have the feeling that for the past four or five years I have been continuously fighting. It's difficult for a woman because we have to learn to face the passage of time. We have to love, travel and we have to discover.

I will probably feel guilty about doing nothing, but I am going to try not to.

Is there any one type of part you would like to play?

Exactly. I wouldn't have said so a few years ago, but now I don't want the image of a dramatic, existentialist character sticking to me. I also want to be happy and express myself with my body, instead of only with my mind.

Do you find that your personal self absorbs the characters you play?

Yes, but at the same time as they alter me, they allow me to become conscious of a certain number of things. And once these things come to the conscious, you have the possibility of fighting them.

At the same time it can be an evolution. As a destination, for example, with all its identity. In fact, I took a lot out of my past and I had a big redemption after finishing it.

Is there any director you would particularly like to work with?

Ingmar Bergman, and many American directors such as Robert Altman. I think Bergman and Altman speak very well about women. Also Jerry Schatzberg.

What about French directors?

Eric Rohmer, Alain Resnais and many young directors who aren't known internationally. Luc Béraud, of course, but he's Spanish. I would also like to do another film with Chabrol — if he is in a good mood. Chabrol is very up and down.

You see, I have a long list. ■



Above: Paula joyfully 'bouncing' Eliot in scene 'The Godfather Girl.'

Right: A meeting brought with (above) Paula (Michelle Moore) and the new James Eliot (Richard Gere) in 'The Godfather Girl.'

David Baker

In the following article, David Baker, director of *The Great MacArthur* and numerous television series, comments on the candidate he admires about *Annie Hall* and *The Godfather Girl* but finds lacking in recent Australian features.

The opening credits of *The Godfather Girl* are signed a moving Manhattan bus from which we hear two female voices: they belong to Paula and her 12-year-old daughter, Lucy. Their conversation is direct and frank, and their responses toward each other unbridled and candid. They are returning from a shopping expedition in preparation for a trip to California.

Paula lives with an actor, Tony de Forest, who has landed a job in a Hollywood film and they are moving out there in a hurry. Tony is not Lucy's father, and the little girl has an extremely upbitten attitude towards him and a sophisticated repugnance with her schoolwork that Paula is at pains to modify.

They reach their stop and get off. As Paula addresses her daughter without condescension, naturally and as an adult, so does Lucy respond to her mother. They seem very strongly connected as mother and daughter in a warm, witty and humane way, and it is obvious they delight in each other's company.

Having rushed their slightly run-down apartment block, they run up the stairs full of excitement with their purchases (all bought on special) and burst into their flat. Paula secures Tony in the flat, but not finding him she lets out. Her whole bearing declares how proud and happy she is to be loved by a man she adores. There is no reply.

Paula accepts this momentary check to her high spirits, assuming he has stepped out for a moment; that she finds his letter for her on the mantelpiece. It is bad news, and Paula cannot grasp its significance at first. Paula gives Lucy the letter and she reads it aloud. "Dear Paula, this is the hardest year I have ever had to write. I just break off. It doesn't start off too well", Mum snarlsly agrees. Tony has left



In search of

them. The move to California is off. He has had an offer for a prestigious Italian film and decided to leave this way. Anyway, he feels a bit guilty about Paula's loss since either of them are good.

Lucy asks a couple of irrelevant questions about Berlusconi as she reads on, but even in her extremity Paula is not angry with her. Lucy continues. Their relationship was only temporary anyway, so no tears or regrets. Paula can always go back to dancing. "Dancing?" exclaims Paula. "My God, I'm 12!" I see hardly with a mother and daughter attempt to comfort each other.

As far as narrative can ever adequately convey the complex density of such highly charged dramatic interstices, this is a pity. A summary of the first three minutes of *The Godfather Girl*.

Why at this disciplined, rich content so different to *Blue Hills* and *Certain Women*? Does Neil Simon have two heads? It is a taxing genius effortlessly expressing a sensibility quite beyond us? Would we believe in Paula if she lived in King's Cross, Tony came to Melbourne and the film was made in Australia? Or would we find it excrucinatingly embarrassing? And if so, why?

Every scene in *The Godfather Girl* follows its preceding scene as a direct result. Paula's benign visit to the actress in the style of a last desperate film and gives the film a high energy drive.

Returning home from a dancing class where Paula has been trying to get into physical trim so she can get a job, the caretaker of her apartment block asks her when she is going to vacate the flat. Tony apparently has conveyed the three months lease on which she was relying, and then evening Eliot, the new lover, arrives. Paula reads his letter, but it is clear his behavior has meant's rights are unencumbered. Eliot is a charming man but he stands up for himself, otherwise he would be placed in a difficult position. The two continue each other, directly and vigorously.

Paula sees sense at last, a sensible achievement in view of the myriad long hair, and is aided by Eliot who views her difficulties with some compassion. They make a deal, though they treat each other wily.

The theme of the film is thus stated. Paula declares she will never know her love again, however much she is forced to cope to come with her insecurities while Eliot, the direct substitute of her departed lover, replies that he is not an unfeeling brute. We are compassionate in tolerance. Let us see how properly will create this uncomplex mood. I feel sure is unusual in a film.

The actual basic lines have been drawn up in the most elegant and effective way, and we are still only 10 minutes into a film that seems forward, consistently developing as we play out a brilliant comedy of manners to an emotional, life-affirming conclusion.

Annie Hall bears a curious relationship to *The Godfather Girl*, in that 10 per cent of its scenes are between two people. Both films are evaluations of contemporary standards and values, and both deal with sexual experience and genuine moments of feeling. But the Woody Allen film is structured quite differently. In previous space is far less along than the Neil Simon screenplay.

The story is slender. Woody talks as if he means with Annie, their ups and downs and eventual separation. He does this in the form of an essay, or autobiography, in which he frequently refers to a wider range of experience than his relationship with Annie.

Sometimes he addresses us directly, sometimes he uses flashbacks and flash-forwards, and sometimes he steps outside the movie to relate to illustrate a lesson or anecdote. Yet we are prepared to tolerate these stylistic variations in a way in which we were not in *The Great MacArthur*.



THE GOODBYE GIRL

Woody tells us, at the beginning of the film, that he and Anne have split up, a disappointment he accepts mostly because it is consistent with the general frustration and confusion to experience in the world. His tone is wry and distant with regret, but there is not much to be done about it, the world being what it is.

His expectations of Anne were never particularly high, not lots of him. He has had two wives and numerous girlfriends, and all these affairs have faded out the relationship's ability to achieve the high-behaved level of personal status he requires in the hands of a mad, cruel and grotesque world. Woody survives and fights back by cracking into with a rusty, jagged, rusty edge.

In fantasy, he visits his old primary school as an adult and sits among his classmates as they were then. He asks them how they have got on in the world. All their replies express defeat. Spike, a ginger-haired, 10-year-old with freckles and spots, kept up and declared he became a famous artist, then a mathematician.

After a quarrel with Anne last in the film, Woody grows the most wondering what went wrong. Why can't he achieve a "stable relationship" with the girl he loves, or think he loves?

He approaches a young couple strolling arm in arm and asks them how they have achieved happiness. "Well," says the girl, "I'm very shallow and dumb and disgusting, her boyfriend, he is a very shallow and dumb."

Woody is very keen on books about death. The business landscape through which he moved has a surreal, extravagant quality from which he seems strangely detached. Arriving at a Hollywood party full of beautiful people, he passes a couple of others, slightly-dressed young people glibly chatting away about a film about Sexp. "I'll take a beating with you if you'll take a beating with me." "We are in a land of Happiness, happiness straight out of Disneyland."

The burden of Woody's film is a sense of loss, and we absorb its cumulative, emotional impact as a sad song about the pain and transience of an entire world. Woody and Anne tried to fall in love but never made it. They didn't have love to give. Their expectations of each other and themselves were unusual, and for all their talk about commitment, neither could achieve it. Their wit and style conceal their emotional impoverishment. Although they like each other, they seem quite different. They seem uncomfortable and insecure, and someone can't seem to get on with their feelings can't conceal the fact they are envious.

There are the sophisticated hints to the massive explosion of the last 25 years in knowledge about ourselves, and they emerge in most systems, obviously disguised but unable to achieve closure. They are the McGovernite. They represent systems are warped, the world in which they move is grossly unjust, the participation democracy of which they were once so proud degenerated on every hand. People are alone and lonely, frustrated by narcissism and joyless self-regard.

You might think we would find these explanatory experiences innocuous and difficult to understand, but this is also our own experience and our subtlest substance in the American identity struggle with what is being said.

Annie Hall appeals primarily to the intellect through its rich surface texture of enlightenment. Its sole emotional component is Anne's song which expresses and internalizes feeling internalized to the point of pain. "Some like old times having you to talk with." She is a symbol for love, moving and vulnerable. "It's not a thrill just to have my arms about you."

What cannot be achieved through the real world comes through beautifully in this song as a longing for experience she can scarcely

The left: Woody returns to his schoolroom to talk to
lover Anne Hall

Annie, Woody and Anne trying to achieve a "stable relationship" Woody also a Anne Hall

define. It is a million miles away from Paul's passion in the long out of the window is the sun (focusing film's gaze).

Annie Hall closes with a world, nostalgic, life goes on ending we recognize as true of the world we live in. Life is composed of the horrible and the unbearable, but we must endure it as best we can. Our positive sense of things with us more as we confront the world, but it's all we have. Or is it? Not be just life, says Billie, I am a dumped too, but I resist and reject defeat. I acknowledge suffering, but my nature is to struggle and I intend to.

Here in Or we approach our own and others' work with a hyper-sensitive and open-minded anticipation also to pain. Some films we reject with various denials, while others we accept with fervent extravagance. Overall, we feel tense and worried, as though the demands they make on our judgment affect us like a storm.

We are a provincial community and our lives and values are defined for us by more organic and self-organized culture whose styles and values some of us may resist but cannot resist, since they are constantly imported into the country. We are a timid, low-achieving, grotesque people who swallow uncritically the surface the rest of the world imposes on us, yet, in a sense, we impose it on ourselves. We don't have much got ahead-go. We didn't get the big industry we have because the nation closed for it.

Our films, rooted every step of the way, still represent a meaningful percentage of the total we see. The enormous emphasis on such a narrow condition is equally catastrophic wrong as. We still require the confirmation of overseas film reviewers to reassure us about



"Did that prisoner Jimmie is very likable [Crombie] said that Crombie is... James Crombie in *The Chant of Jimmie Blacksmith*



Ann Knight as Cudde after being found out working in a cottage and being taken to the main

old faller. It is almost as though the very existence of strong issues is something these people reject.

In a way, I have no doubt this is true of us. We are not a people who readily admit the obvious exclusivity of street scenes, political or social.

Producer Anthony Buckley spent a lot of money on *The Blacksmith*, and the result is a crime puff. Others may see it differently and I hope he puts out of it story, for it is uncomfortable to watch the heart summed by any filmmaker in the face of a failure to which he is inevitably committed. Feeling left-made and making unpleasant, he looks when he knows it is a dog, but some-loved, special dog — over the few remaining jumps the multi-sensory aspect can get over.

It is a tough racket, an all-or-nothing game and the high stakes, competitive conditions to which the modern world is subject rudely offer out of the way any different which doesn't fit the nerve.

But I don't know that *The Blacksmith* is a failure. People bring to and take away from a film what they can, and it may answer an emotional need for thousands at the box-office in a way I can't imagine. But this wouldn't detract my view, and all our judgments are the only faculties we have to try and understand what we feel, and how.

I don't like Cudde, but this film did very well for Anthony Buckley. Box-office success cannot really or replace our own response and cannot be used to explain or justify it, or vice versa. Brilliant films fail and disappointing films succeed. *Crimes of the Heart* fits in with *The Case of the Smiling Skiffs* is still going. And the reverse is true.

Weekend of Shadows is almost a film, but it is flawed in some important respect. It is a detective film, and Tom Jeffrey flatters the best hit — he's better than his material. The meeting of the scenes is most typical, in nature and mental tensions are not up, we anticipate what will soon develop and explode with satisfying severity. Then there is a jumping one immediately after John Waters and Melissa Jaffer have just played out a delightfully handled scene where Vi, the love bird, makes love to the actually uninterested, misanthropic Rabbit.

In yet another flashback interrupting the momentum of the story we learn how Rabbit and Vi came to be married. Vi's pregnant, and as any one of a dozen local lads could have

been the father, they draw straws to decide on a husband. Rabbit, longing to be accepted by them, is party to this. He screws the bride. Whether this story is staged to tell him it's clear, but the scene has a light, comical feel and it seems out of place. It discounts our sense of suspense in a story powerfully developed so far.

Thereafter, the film meanders where it should put in pace and various distances where we need strong focus. And the climax is a massive psychological error. Nobody believes Rabbit is capable of shooting the fugitive and we feel robbed and disappointed, disinclined to reward a film for what I feel are some most attractive virtues.

The only film I saw which goes like a train is *Mouth to Mouth*. It has energy, heart and momentum. But I do not like its gritty, saccharine feel. I don't like its slow and a misunderstanding of what film does best. Film is a highly artificial form and any threat toward realism of which social realism is a part almost always has to be self-defeating. But it's a small point, and audiences quickly accommodate themselves to the look of the screen if they are riding with the story.

John Duigan's film has the urgency and novel of Bert Delling's *Pure Skin*, but it's those comparisons where Bert's is full of despair. I feel the authority of the story slackens toward the end when we focus on two people although we have been equally revealed in all four characters to that point. Admittedly, we find a strong emotional need for the to do something — something — when Japanese is forced to work as a coal girl.

The story is about four young, unemployed, working-class people struggling to survive in a hostile world. Its sensibility is middle-class and it will be most interesting to see whether the middle-class sensibility going on stage is justified because of its direct (or indirectly indirect) and direct.

Fred Schepisi's *The Chant of Jimmie Blacksmith* is an impressive, distinguished work which delivers — but it should have delivered more. It has great parts (not film), and Fred has presented it with such one that it could have been taken as a masterpiece. It certainly has great potentialities with documentary understatement, a style established three years ago with *Sunday Too Far Away*, which shows up to best advantage

Jimmie Blacksmith means a novel-like form and its scenes are descriptive rather than being taken down to be understood. It contains one extreme preoccupation with documentary understatement, a style established three years ago with *Sunday Too Far Away*, which shows up to best advantage

in several powerful scenes. But you always have Jimmie walk up to the cinema, the essence of the well publicized one never far away, and the narrative is so simple and direct. Question: did that particular Jimmie, a very likable Jimmie, would that change now? Only time will tell how audiences answer that.

I could also have done with less of the teacher giving me a short burst on first-year sociology, but I defy anyone to imagine a teacher or someone, wondering off the street into a cinema where *Jimmie Blacksmith* is playing. Merely a student of Australia and the music business of our film production, who will not find it rewarding and worthwhile. Yet I still say it doesn't deliver enough.

Any serious examination of a film should go into detail and I advance these abbreviated opinions with difficulty, however complete they represent my view. And to do so, I will examine one of the best scenes in the style I am writing. It occurs about one-third the way through *Weekend of Shadows*. It is night, and Sergeant Coston is preparing for bed. He gets into his ill-furnished room and looks at the mirror, looking at himself. He is already in bed. The urge has to go after the fugitive and out on his own initiative. He's successful it would mean they might have a chance at a metropolitan rooming and leave the elderly town they have been asked to. Coston matters worry. "You never leave off, do you?"

The two speeches suggest a sense of marital reconciliation on the subject. His wife then holds out her hand to him in a gesture of reconciliation and tenderness, of marital strength and support. He slowly takes her hand in his and goes out bed.

The scene is effectively realized, but there is not enough of it. Strong moments of feeling are implied but not really worked through. Of its kind, it is excellent, and more such scenes of dramatic understatement and more sparingly throughout this and other films, we would find them more effective.

At the same time, we tend to regard such a light drama as a descriptive rather than a narrative to carry its burden of a film, and it is this approach I oppose. At worst it's limp, at best it conveys a pallid distraction. But it's a million miles away from the vivid style I admire in *Goodbye Girl* and *Academy Hall*. —



POLISH CINEMA

FILM POLSKI

Film Polski is the export/import division of the Polish National Board of Cinematography and is responsible for the promotion and sale of Polish films overseas, as well as the exporting of foreign films. The general director of Film Polski, Mr Edward Burke, was in Australia recently and he talked to Scott Murray about film production in Poland and Film Polski's role in bringing Polish films to foreign screens.

Could we begin with the set-up of Film units in Poland?

The main producer of feature films in Poland is the corporation of Film Unia. This organisation governs six units, which in turn govern the directors, cameramen and production people and make them up. Every unit has its own plan and identity, and makes three, five or ten films a year, depending on the activity of the head of the unit, and the people in it.

What sort of person is chosen to head a unit?

Mainly outstanding directors, but also people who have a lot to do with film production, like film journalists.

Andrzej Wajda, the well-known director of *Ashes and Diamonds*, for example, is head of the X Unit. This unit makes five to six films a year, and the directors who belong to it depend on the plan devised by the unit at the beginning of the year. The unit proposes the ideas and scripts, then seeks the approval of the National Board. If approval is granted, money is given to make the films.

Units also earn money from the box-office gross of their films.

So the system of a film like "Felix" ("The Bachelor") would reflect back on the unit which made it — in this case, the Tor Unit . . .

A film unit receives money from box-office gross and, when a film is finished, from the distributor film that buys it. What's more, if a film generates a very large income at the cinema, the distributor will give extra money to the unit. This, in turn, can be put into the production of its next films.

Does this induce units to make commercial, as opposed to artistic, films?

No, the trend of our units is to make artistic films, though if a film is a hit in the commercial sense, then all the better for the unit.

Of course, there are some directors who specialise in light



Mr Edward Burke, general director of Film Polski

entertainment films — comedies and so on — but they try to make them as artistically as possible. As a result, many such films are of a very high standard.

I understand a director receives a salary irrespective of whether he is making a film . . .

Yes, every director gets a monthly wage regardless of the amount of money he receives on completing a film. That, if his film is successful, he receives awards, those are 100 to 300 per cent of the agreed price. It is therefore, in his interests to make a good film, so that he can get more money.

There are two types of search for directors — artistic and economic. As well, if the plan has foreseen that a film will cost five million zlotys, but cost only four million, then the director will get a percentage of the sum that is saved.

How do young directors graduating from the film school at Lodz fit into the system? Do they have to wait for the retirement of an older director?

The situation in Polish film production is quite different to what you imagine. There is always a lack of young people and new ideas, and because of this all the students who qualify for a diploma

at our higher film school get a job at once. Some of them start on documentary film production, some with feature films — not as directors, of course, but as assistants to directors. Then, after two or three years of practice, they have their chance as directors.

There is no unemployment in our film production because we have to make films for television as well as cinema, and television is a good field for young people to start. They may do one or two stories, or a couple of half-hour programs, then switch to features.

Haskell Sandler's "Daguer" was a co-production with Norway, and Wajda's "The Shadow Line" a co-production with Britain. Is this a trend the National Board is encouraging?

We are always trying to find producers in countries that are interested in co-operating with us, it is the best way for us to enter foreign markets.

DISTRIBUTION

There are two distribution areas in Poland — one for the internal distribution of films, and Film Polski. Is there much balance between the two?

We are both dependent on the National Board of Cinematography, and the organisation

has to coordinate our actions. That's the first thing.

The second is that we buy foreign films for distribution in Poland, which the other divisions handle, and are therefore guided by their opinions. We try for people to go abroad and choose films, and in every way co-operate with them closely.

Does this distribution organisation have any influence on the films Film Polski exports?

No.

Does Film Polski make its decision independently of what happens commercially in Poland?

Yes, though if a film is popular in Poland, it helps us to sell it in foreign countries.

Does Film Polski have a selection policy, or is every Polish film available for export?

When there is interest by foreign distributors, there is no reason to hide our films in sales.

What about Wajda's "Man of Marble", which was completed two years ago. I don't think that has been seen outside Poland . . .

We sold Man of Marble a few days ago to France, and to Finland. We are presently negotiating with West Germany, and we may also be able to sell it to a big chain of cinemas in the U.S. We also hope that Central will buy the film for Australia.

What role do international film festivals play in the sale of Polish films?

We try to be present at all film festivals and such events for two reasons. Firstly, it is an exposure of Polish film culture throughout the world. Secondly, it is commercially advantageous, because if a Polish film gets a good reaction during a festival, there are greater possibilities for selling it.

You don't think a film like Wajda's "Land of People" is

commercially disadvantaged by its numerous appearances in international festivals?

The question is quite complicated because every film should be treated individually. There are some films which, regardless of being shown at a festival, are in demand by foreign distributors, often because of the director's reputation. But there are also situations where a film's potential is wasted by being in a festival.

The opinion of the people who attend film festivals is a very important factor, and this influences our decision about a particular film.

What are the major markets for Polish films?

Our best buyer is West Germany, which would constitute approximately 25 per cent of our export income. Then there are several European countries, such as France, Britain and Italy, and, in the past few years, Spain and Portugal.

There is also an agreement between the countries of our bloc about distributing each other's films. This amounts to about 50 films a year and agreements exist between the Soviet Union and Poland, the Soviet Union and Bulgaria, and so on. We buy these films according to the plan approved by the National Board of Cinematography.

We also buy films from Western countries — about 120 a year, but this has nothing to do with selling Polish films overseas. We can sell five films to Italy, but we need not buy five films from them.

Is there much potential for selling Polish films in the U.S.?

We show many Polish films in the U.S., but mainly to those companies that are connected with Poles or Americans of Polish origin. As you know, there are about six million Americans of Polish origin in the U.S., so there is a big market in Polish films in this country.

Occasionally we sell our films to American companies, but mostly to those of medium size.

Can you guarantee about the types of films that sell overseas?

It depends on the country and the purposes for which a film is bought. Namely, some countries prefer our comedies, while others go only for artistic films. It also depends on the distribution company we are in touch with.

Sometimes, we sell art films very cheaply in discussion clubs and societies in countries like Britain. But the artistic films of our well-known directors are sold all over the world.

What guides your selection of foreign films for release in Poland?

The first criterion is that the film has to be of an artistic level. Next, it must have a strong story so that it will be successful in our cinemas. It doesn't matter if the film was made by a big or small company, or if it was made in black and white; these are not criteria we take into account.

Depending on the type of film, it can have a large release across the country, or, if it is a highly artistic film that couldn't be understood by cinematogaphs of a lower intellectual level, it will be shown to special audiences.

The best examples are those that concern Australia. We bought four films last year for distribution on Polish screens, including

Peaks at Hanging Rock, Caddie and Storm Bay

Will these films be released subtitled or be dubbed into Polish?

Of the 120 odd foreign films we import each year, only 40 to 45 of them are dubbed. These are films that have a lot of dialogue. In the other cases, we use sub-titles.

Have any of the Australian films been released in Poland?

No. This is the first time we have bought Australian films, though it probably won't be the last. I hope we import more Australian films, such as *The Last Wave*, and that this will be considered the next step in our contact with Australia.



A perfect representation of humans and includes the death charge from *Death of a Poet*.



Mr. Jurkiewicz, director of sales in Pilsen, Poland.



The tower of Zanussi's wonderful scene *Comet*.

THE FUTURE

What plans does the Board have for Polish cinema?

It is our aim to enlarge film production in the 1980s by more than 25 per cent so that by 1985 we will be producing 85 features as against 35 this year. We also plan to enlarge our television production by 100 per cent from 150 half-hour programs to 300.

In Warsaw, we are going to build the biggest studios in Poland. Unlike most other countries, our studios are generally outside the capital cities. At the moment, we have to go to Lodz or Wrocław, and that can be a complication.

There is a very large artistic community in Warsaw, which is another reason for building a studio there.

How do you regard present-day Polish cinema?

I would like to introduce my private opinion here because I am not a critic, not a person who can judge the situation. Polish film production changed from being bad to good, there are better years and worse, as in all film industries.

For us, the 1950s were the outstanding years, with *Ashes and Diamonds* and *Kanal* by Andrzej Wajda, and *Mother-Jane of the Angels* by Jerzy Kawalerowicz. The 1960s were a lower standard, even though people like Wajda and Kawalerowicz continued to make films.

The situation today is rather more optimistic. Wajda's latest film, *Man of Marble*, and Kawalerowicz's *The Death of a Poet* are excellent films, and examples of the high standard of those pioneers of Polish cinema.

Of the next generation, Krzysztof Zanussi makes many good films, like *Comet* and his latest film, *The Spiral*, which is to be shown in Cannes in the Competition.

Are there any new directors of note?

There are several who started directing a few years ago. Andrzej Kozlowski, with *Death of the Hawk*, Krzysztof Kozlowski with *A Sea*, Andrzej Trzaskowski, Krzysztof Wragowowski, and the young woman director, Halina. These are the people who guarantee that our cinema has a lot to see, not just for today, but for the future as well.

Over the past few days I have seen 12 new Polish films, and 90 per cent of them were made by newcomers. That's another reason we can be optimistic about the future. ★

Brian May

Have you always been aware of music as an adjunct to film?

Yes, particularly of its effect on film and the techniques used to point out various sequences. But this against me only abstractly, and not in relation to myself. Simply, I suppose, because I had never had the opportunity to score a film until the offer came to do Eskimo Nell for Richard Franklin.

Were you familiar with compositional techniques for films, or did you consider the work mainly as an extension of your musical arranging activities?

In this country, there is, unfortunately, no way a composer can study film scores or in the U.S., where you learn by listening to what other people do.

I was helped by some experienced American film directors and producers who came here for the production done with the ABC. Also, the American editor on Eskimo Nell gave me tremendous assistance in some of the techniques necessary for film scoring.

Richard Franklin requested a "Bernstein-esque" score on your first film, yet you would be associated in the public mind with middle-of-the-road music, constantly using a rhythmic snare, etc. Was this a rather frightening challenge to you?

Adelaide-born arranger/composer Brian May is one of Australia's most successful musicians. Best known for his work with the ABC Melbourne Show Band, he has provided backing for a variety of television shows. With the band, May has also recorded several best-selling LPs and performed in concerts across Australia.

In 1974, May moved into the area of filmmaking when he scored and composed the music for Richard Franklin's "The True Story of Eskimo Nell". This was followed by more work for television, including a package of telefeatures. His latest score is the one he wrote, arranged and performed, with his band, for the psychic thriller, "Patrick". This project was of special interest as it is the first time a music score has been recorded in sync with a video image.

In the following interview, conductor and film critic Ivan Hutchinson talks with May about his work, in particular his score of "Patrick".

My early arranging years with the Adelaide singers and the symphony orchestra gave me a lot of experience in music that was not "pop" oriented. I knew Bernard Herrmann's music of course, and was eager to try to translate that.

Eskimo Nell was a good experience, and one of my most enjoyable moments was providing the music for the first legs of my orchestra. They were fatbergasted, and I was pleased to be able to show them a different aspect of my own musical abilities.

How long did you have to work on the score of "Eskimo Nell"?

Four weeks to write the score, and one week for recording and mixing. The music was recorded on click-track, which was a bit traumatic at first, though sticking to the budget was even harder. With an overtime penalty, we finished recording the last session of the music (mostly as the music had reached the house).

Was the co-production package between Trans-Atlantic Enterprises and the ABC your next venture?

Yes. On the strength of my work on Nell, producer Gene Levitt offered me the film two

films. Levitt is a very experienced director-producer writer in the U.S., and the opportunity to work with him was very exciting.

The first film, with Richard Benjamin and Paula Patton, was No Room to Run, a contemporary thriller.

Did the producers specify the kind of music they required?

Indeed they did. They wanted a big, pounding score to propel the action along, and they wanted 50 to 60 minutes of it. In a 90-minute film, that is a lot of music.

Do you think Americans over-use music in their television programs?

It has been argued that they do, but I think they are using music very well, and generally to maximum effect. Americans have a definite commitment to music, and when they want it to be there, they put it in such a way that the music is right up front.

We tend, I feel, to follow the British tradition and the score is sometimes unable to make its effect. If Star Wars had been mixed here, I doubt John Williams' music would have had the same tremendous effectiveness. All the other technical aspects of contemporary filmmaking in Australia are extremely high, and I would like to see the music side, more especially, come up to that level.



The mixing room at Amersham Studios, Melbourne, during the recording of the score for Patrick. Brian May on controls and a score from film on televisions at right.



Listening to the playback: Brian May (left) and Richard Franklin.

Your next score was "Barbarella", a comedy about a talking kook.

Yes. At present, the film is being released in the U.S. I found writing this score a challenge because it is very hard to hit the mark when writing music for comedy.

When it comes to recording the music, do you record to a projected tempo?

We are not set up to record in projection in this country — or if we are, I am not aware of it. So, in addition to click track, we have a video cassette of the film and, of course, the music onto multi-track tape, running the video-type copy at the same time. The clicking gives us the correct tempo; the video-cassette the actual feel of the film.

You always conduct your own scores. Would you like to have someone else do that?

I wouldn't mind. I have considered the scores of other composers and enjoyed it. But I am not sure what her they enjoyed it as much as I did.

Would it satisfy you to short-score your work and have other arrangers score it more fully?

That is something I may have to think about. Later this year, if current plans develop as promised, Time may force this on me, but if one could find the right arranger, I think I would find it acceptable.

Was "Patrick" your next score?

No. Catagaw came next, a seven-part ABC thriller with an air-force setting. This was a symphonic-type score, part symphonic, part kagak, and

usually enjoyable. Patrick followed that.

"Patrick" is a supernatural thriller.

Yes, and again directed by Richard Franklin. For this, I used quite a small orchestra and an almost type of score. There are about 60 music cues in the film, and I had written about eight of them, using what I planned to be my main theme. When playing these to Richard, however, he took by a passing theme which I was merely planning to use incidentally. He was so enthusiastic about it, that I changed my whole idea and re-wrote the cues.

He was right — the theme was much more flexible and effective. The writing period was about four to five weeks and the score was recorded at Armadrome, in Melbourne, with Roger Savage, the results are very exciting.

Do you compose at the piano?

The piano is a bit like a typewriter to me — it helps to get the score down on paper — but I find it satisfying since many things just won't do not possible. I generally startle through the score for the producer, half-playing, half-grooving. It requires a bit of both on his part.

What projects are planned for the future?

Two films, one Mad Max, which requires a symphonic-type score, the other Swamp Sheet, with a jazz-rock score.

I also have an ABC series coming up called The Twenty Good Years, the story of two families commencing in 1958. This will require over 25 hours of dialogue music.

I think I have been lucky having such a wide variety of film to work on. I hope it continues. *



Brian May and members of his orchestra.

example under whose influence the brother has lost his mind. They could live up to a perhaps modest limit here. Challenged, but their conservatism, coupled with their younger friends or fools who cannot give this concept of love the least honor.

A general low-budgeted update of *Ti*, where pain politicians have a real sexual campaign, is the subject of Jaime de Benavides' *Waste of Time* (never too late).

As in most Spanish films there is an echo of Benavides' previous films. *Waste of Time* has a highly individualized style with pictures of characters clearly and clearly showing the director's hand. His earlier film, *My Darling*, was also about an aging couple who realized that all her life had been a waste.

When the film ends after a longer challenge to Spain's old and integrated social system that any other country is open. The concept of a social system used for preventing blood politics was not the idea of Benavides as presented by a Spanish poster director.

The experience and complexity of ideas, as well as those who are painting the picture, are clearly related to the national and cultural vision of the *Spirit of the Republic* in *Los Angeles* (the film of *The Long Walk* in 1941). The film was awarded the prize for artistic and political significance.

Its role is a crucial one: to set up a historical film in 1940, one to be viewed and to be viewed. The film was awarded the prize for artistic and political significance. Its role is a crucial one: to set up a historical film in 1940, one to be viewed and to be viewed. The film was awarded the prize for artistic and political significance.

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It is tempting to group *My Father's Happy Years* with *Waste of Time* and *My Darling* as the first three films of the *Spirit of the Republic* in *Los Angeles* (the film of *The Long Walk* in 1941). The film was awarded the prize for artistic and political significance. Its role is a crucial one: to set up a historical film in 1940, one to be viewed and to be viewed. The film was awarded the prize for artistic and political significance.



John Lamping and Gene Reynolds (left) star in *My Father's Happy Years*, which won the Golden Prize.

ignore the most whether it is the situation of the country or a social situation. They go on playing chess.

The director's style is simple and clear, and the film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style.

Sublimely, the film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style.

Such broad effects of over-idealization and exaggeration seem to have the same of *Los Angeles* (the film of *The Long Walk* in 1941). The film was awarded the prize for artistic and political significance. Its role is a crucial one: to set up a historical film in 1940, one to be viewed and to be viewed. The film was awarded the prize for artistic and political significance.

La última noche is a historic movie about an 18th century Cuban landowner who meets Mary (Theresa) with 12 of his negro slaves, meeting them last and promising to give them a large sum of money.

They get drunk and the slaves decide to kill the landowner. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style.

With a plot of his kind, the landowner meets them last and promising to give them a large sum of money. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style.

It is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style.

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Such film stands out as the only one in which the audience becomes, not as the audience, but as the audience. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style.

Greg Reed playing a talented dog.

place in the Canadian small-budget film *Outrageous* and *My Father's Happy Years* (the film of *The Long Walk* in 1941). The film was awarded the prize for artistic and political significance. Its role is a crucial one: to set up a historical film in 1940, one to be viewed and to be viewed. The film was awarded the prize for artistic and political significance.

Greg Reed playing a talented dog. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style.

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A conventionalist it seemed, though the film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style. The film is a masterpiece of the director's style.

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John Lamping and Gene Reynolds (left) star in *My Father's Happy Years*, which won the Golden Prize.



A conventionally (dis)appointed couple (John Lamping and Gene Reynolds) in *My Father's Happy Years*.

GUIDE FOR THE AUSTRALIAN FILM PRODUCER: PART 10 THE SOUNDTRACK AGREEMENT

In this 10th part of a 15-part series, *Connoisseurs* contributing editor Anthony J. Gonsky, and Multimedia solutions last filmmaker Lynn Gorr discuss the various methods by which music may be incorporated by agreement into the soundtrack of a feature film.

A. Introduction

The musical works that are the subject of a producer's agreement with his composer or with a music publishing house or copyright agency are copyright under the heading of "literary, dramatic or musical works" pursuant to Section 31 (1) (a) of the Copyright Act 1968. Copyright in a musical work is defined as the exclusive right to do all or any of the acts of (a) reproducing the work in a material form, (b) publishing the work, (c) performing the work in public, (d) broadcasting the work, (e) causing the work to be transmitted to subscribers to a diffusion service, (f) making an adaptation of the work, and (g) doing, in relation to an adaptation of the work, any of the acts specified in (b) to (f). It is these rights that the producer sets out to obtain when he enters into a music agreement.

In choosing the sort of music the producer wishes to incorporate in his film he will be selecting from either (a) commissioning a composer to write and/or record music specifically for the film, (b) choosing music already in existence owned by a music publisher or copyright agency and obtaining permission to adapt or re-record this music, (c) obtaining a synchronization licence from a music publisher or copyright agency to reproduce unchanged existing library or "canned" music which is available on a non-exclusive basis on disc or (d) a combination of any of these.

B. Original music for a feature film

This is by far the most common method of obtaining music for a feature film. Australian composers average between \$5000 and \$10,000 for a 40-minute score, and frequently producers sub-contract with the composer, so that he looks after the copying and recording of the composition and is involved.

In the U.S., an Academy Award-winning composer may receive up to US\$15,000 for a score exclusive of any copying, conducting or arranging work done, for which extra fees determined by union agreement are paid. Unlike Australian composers, most U.S. composers hire agents to advocate on their behalf. Most Australian composers negotiate directly with producers.

The standard agreement for original music is a purchase agreement for original music (the subsequent services in a long-form document which is not rather like a production-

distribution agreement or in part like a long-form talent contract).

The agreement sets out the services the composer will provide, including his role, if any, in conducting the orchestra, supervising the music editing, dubbing and mixing, etc. The elements he will deliver ultimately to the producer are set out, and these include cue sheets, a copy of the score and all arrangements.

The term of employment may begin before the completion of principal photography, but the music cannot be played to voice until the film has been frozen. The composer is frequently provided with a studio cassette of the final cut. A schedule provides for completion of writing and, if appropriate, completion of recording within a certain time. This can be crucial if the producer is tied in to a release date or, even worse, a release date set out in his financing arrangement.

The grant of rights clauses set out the extent to which the producer obtains ownership of the various rights under the copyright discussed in section A of this article.

Most Australian contracts include a paragraph in the grant of rights clause which states: "Notwithstanding anything set out herein, the composer's grant of rights to the producer shall be subject to any prior right in the Australian Performing Rights Association Licensed (APRA)."

APRA was founded in 1926 as an association of authors, composers and music publishers. Members of APRA agree to let the right to perform their works as public, to broadcast their works, and to cause their works to be transmitted to subscribers to a diffusion service. This arrangement includes works owned by the composer at the time of joining APRA and, by virtue of S 197 of the Copyright Act, any works he creates thereafter. The practical effects of such membership are that the three rights referred to above are not included in any grant of rights. APRA has arrangements with Australian cinema, television stations, radio stations, etc. for collection of royalties pursuant to these rights. It is affiliated with similar organisations world-wide, including the American Society of Composers, Authors and Publishers in the U.S. and the Performing Right Society Ltd in Britain.

APRA is in effect a monopoly, and its operations have been criticised in submissions made to the Copyright Law Review Committee 1999 (the Spicer Committee). These submissions were noted but not acted upon by the Committee, except in the extent that a Copyright Tribunal was set up by the 1984 Copyright Act to hear disputes related to the grant of copyright licences.

In the grant of rights clauses the proposer makes the usual warranties as to originality. A billing clause is provided with the usual

exclusions. Detailed branch provisions are set out dealing with non-performance.

The considerations payable to the composer (frequently provided for a bonus/royalty payment if the film is licensed for a U.S. television network run).

C. Synchronization Licences

In the event the producer desires to either (a) make use of music already in existence and then adapt or re-record it or (b) make use of "canned" library music he will need to obtain a synchronization licence from the publisher of the music work or the copyright agency licensed by the publisher. The agency is frequently the ANZ Musical Copyright Agency (formerly the Copyright Owners' Reproduction Society Ltd).

A scale of licence fees prevails, via a standard form of agreement, for theatrical, non-theatrical and television usage world-wide. Some difficulty may sometimes be encountered in obtaining music ownership if the work does not appear in ANZ's register and searches may have to be made overseas.

D. The Soundtrack Album Agreement

The right to produce a soundtrack album or record of the film soundtrack, called "mechanical reproduction rights", can, subject to any pre-existing arrangement, be granted to the producer in the music composer's agreement.

Traditionally the main purpose of soundtrack albums was as a promotional tool to tie in with the general exploitation of the film, as, with the exception of film musical scores, they were not best sellers. Recently, however, certain soundtrack albums — e.g. *Star Wars* and *Cheerleaders* of the *Tarzan* film — have been marketed aggressively and successfully in their own right.

The producer will enter into a soundtrack agreement with a record company, which will provide for the record company to advance the costs of the album, and then, after recoupment, to provide a small royalty to the producer. Sometimes, on major productions, cash advances will also be paid. The release of the album will feature the film's key artwork and notes on the production. A minimum number of albums to be pressed will be specified in the contract.

Recently, on a major new "drama" musical, multi-disc LP albums, the producers, who are also music publishers, advertised the soundtrack album to cinema audiences via the film's trailer. ▀

The Australian Film Producers & Investors Guide

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Written by
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The Australian Film Producers and Investors Guide is now in production and hearings have commenced.

An updated and improved version of the most useful source of Cinema Papers articles entitled *Guide for The Australian Film Producer*, the new *Australian Film Producers and Investors Guide* is available as a today-and-tomorrow's regularly expanded and updated is published on a regular basis.

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PRELIMINARY ASSESSMENT OF THE PROJECT
 The first step in the development of a project is the preliminary assessment. This is a process by which the project is evaluated in terms of its feasibility, its potential for success, and its impact on the community. The preliminary assessment is a critical step in the project development process, as it helps to identify the strengths and weaknesses of the project and to determine whether the project is worth pursuing. The preliminary assessment is typically conducted by a team of experts, including project managers, engineers, and community members. The team will review the project proposal, conduct site visits, and consult with relevant stakeholders. The results of the preliminary assessment will be used to inform the project development process and to determine whether the project is worth pursuing.

ORGANIZATION OF THE PRODUCER
Considerations governing the form of the producer to own company trust business name, partnership, etc. Considerational requirements of each formation possible.

SECURING NECESSARY RIGHTS
 The U.S. Forest Service is required to provide a written plan to the public to ensure that the public's interests are protected. The plan must include a description of the project, the location of the project, the proposed action, and the anticipated benefits. The plan must also include a description of the public's role in the project and the anticipated benefits to the public.

SCRIPT DEVELOPMENT
 A Symposium of screenplay for a Black of African origin
 Screen in the mind of a screenplay. *ONLINE* of screenplay
 with Agreement between the screenplay and the screenplay

DEALING WITH A COMPLETED SCRIPT

PREPRODUCTION
 Different meanings of "preproduction." Additional work which producer may be up to the deadline + covering rights and developing screenplay. In some he being asked to send

BUDGETING
 Budgeting for use of development to production and its production (Umlauf, Entwicklungsphase, Produktionsphase)

A stimulating lecture in German. Available in German and in English (CCO).
 Budget: successful use. English: Office 1 (subject: any course, free)
 published by the group of publications. Examples of books for
 (non) graduate students.

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ACQUIRING A COMPLETED FILM

EXPLOITING THE FILM

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EXPLOITING ANCILLARY RIGHTS

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Values reporting and audit findings are supported by studies by production management and by various teams, including the Department of Accounts. A section of the Department of Accounts is provided to the various support groups. Source: www.

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International Centre for Comparative Law Studies
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TAX THE FILM INDUSTRY

The second article in a series of occasional features on Income Tax Law and its application to the Australian Film Industry

Peter Martin

PART 1

Introduction

The Commonwealth Government has introduced legislation to amend, among other things, the provisions of the Income Tax Assessment Act 1936, with a view to making amendments to the credit and/or foreign tax credit as well as investment in patents, designs and other forms of copyright, etc. The amendments relate to the film 'tax' of the Act. There are not the only provisions that may apply to the industry in general, but they are the most relevant ones for investors who do not have a previous history of investment in the film industry.

The general purpose of the amendments is to make clear that an investor in a film can claim a tax deduction for his capital gains. It must be noted that as a general rule, one can claim a depreciation allowance deduction for plant and equipment for depreciable assets and for a period (usually 30 years) for the depreciation allowance. It should be understood that this is not a tax deduction, but a capital gain. The deduction applies whether losses are incurred or not.

The main complication under the legislation involves the question as to when will happen to property income generated by the film and to the annual deduction. An investor sells his share in a film to someone else and gets a capital gain. The question arises as to whether the gain should be treated as a capital gain or as a depreciation allowance. The general principle is that the gain should be treated as a capital gain, and the depreciation allowance should be treated as a capital gain. The general principle is that the gain should be treated as a capital gain, and the depreciation allowance should be treated as a capital gain.

The general principle is that a 'balancing adjustment' is to be made in the tax deduction applicable to an investor in a film or a part of the film. This is because the film is a depreciable asset. The film is a depreciable asset for general purposes. But the film is not a depreciable asset for the purposes of the film industry. The film is a depreciable asset for general purposes. But the film is not a depreciable asset for the purposes of the film industry. The film is a depreciable asset for general purposes. But the film is not a depreciable asset for the purposes of the film industry.

A further complication arises which has already arisen from recent amendments to the industry about the timing of the legislation. This is that the tax credit for depreciation for the first time after November 23 1977 may only apply for the first time after November 23 1977. This is because the film is a depreciable asset for general purposes. But the film is not a depreciable asset for the purposes of the film industry.

It is a film is to qualify for the two-year depreciation deduction for the first time after November 23 1977. This is because the film is a depreciable asset for general purposes. But the film is not a depreciable asset for the purposes of the film industry.

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Peter Martin is a member of the Australian Film Commission.

The process for certification has yet to be established for a reasonable assessment is that the producer concerned should work in the Ministerial process of the legislation — as expected in August/September, outlining foreign content contained in the production or proposed production and requesting certification for the purposes of Division 108. It would be worthwhile to assume that similar procedures will be introduced for the general industry and with this to meet inquiries should be directed to the Department of Home Affairs or the Australian Film Commission once the legislation is passed.

The question of a 'film' in the legislation is very broad and appears sufficiently comprehensive to include television programs, computer related, documentary, etc.

The AFC is still particularly in doubt in connection of the application of the legislation. It is not clear to give certain answers to industry inquiries, but to provide a general picture. These answers will apply to the general industry and to the film industry.

PART 2

A Layman's Guide to Film Depreciation Allowances.

The first point that should be understood is that Division 108 generally deals with 'units of depreciable property'. Their use is not the same as that of 'depreciable assets' by way of equitable rights or 'depreciable assets' by way of equitable rights or 'depreciable assets' by way of equitable rights. The first point that should be understood is that Division 108 generally deals with 'units of depreciable property'. Their use is not the same as that of 'depreciable assets' by way of equitable rights or 'depreciable assets' by way of equitable rights.

A 'unit of depreciable property' is a unit of depreciable property. It is a unit of depreciable property. It is a unit of depreciable property.

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Example 1

Assume we have a film made in 1977. The 'unit of depreciable property' is a unit of depreciable property. It is a unit of depreciable property. It is a unit of depreciable property.

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Example 2

Assume a unit costing \$100,000 has been sold at a profit of \$40,000. The first point that should be understood is that Division 108 generally deals with 'units of depreciable property'. Their use is not the same as that of 'depreciable assets' by way of equitable rights or 'depreciable assets' by way of equitable rights.

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Cinema Film Festival/Kaplan 2010 = 1

Hollywood (style) than to the condition of that life when it repeatedly refused to exist.

Following is the title of *Above the Clouds* (How Many More) which succeeded in Paris as a success. It is a film about a woman who is building an independent career. Paul Mauriac's *An Uncommon Woman* has its role character (Lila Chavigny) being women who are not an independent and therefore not what they are called. But the film is not the film of the divorce scene but an adult as well.

To demonstrate her participation as a serious modern woman, she is shown from time to time at her place of work, a factory where she has been working for five years. She is also a great deal of time being approached by exhibitors. She also has a great deal of time being approached by exhibitors. She also has a great deal of time being approached by exhibitors. She also has a great deal of time being approached by exhibitors.

What An Uncommon Woman achieves is to be the first of the modern woman. It is a film about a woman who is building an independent career. Paul Mauriac's *An Uncommon Woman* has its role character (Lila Chavigny) being women who are not an independent and therefore not what they are called. But the film is not the film of the divorce scene but an adult as well.

One other American entry, *Pretty Baby* by French director Louis Malle, shows a woman who is building an independent career. Paul Mauriac's *An Uncommon Woman* has its role character (Lila Chavigny) being women who are not an independent and therefore not what they are called. But the film is not the film of the divorce scene but an adult as well.

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Isabelle Huppert as Violante Huppert during the trial for murder. *Violante Huppert* is a film about a woman who is building an independent career. Paul Mauriac's *An Uncommon Woman* has its role character (Lila Chavigny) being women who are not an independent and therefore not what they are called. But the film is not the film of the divorce scene but an adult as well.

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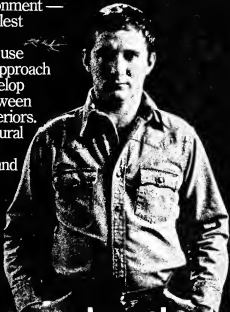
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CC In shooting Jimmie Blacksmith, I wanted to capture a perspective of the scale of man to his environment — down to the smallest micro-items.

I wanted to use a totally natural approach to filming, to develop relationships between interiors and exteriors. Always using natural light sources like lamps, windows and fire for interiors, and natural variations in light — for example, fog, mist, low-light, shadow, for the exteriors.



The man who shot Jimmie Blacksmith.





"The Chant of Jinnie Blacksmith"... shot on
Eastman Color Negative film 5247.

The stock used was Eastman Color Negative Film 5247 and it responded fantastically in all situations.

The night shots for instance—which make up about 10% of the film have been force processed one stop.

I wouldn't have done this if I didn't think the stock could take it, but I was completely happy with the results.

I don't usually like to force process, but we already had a mammoth amount of lights and generator power, and would have needed

twice as much without that one stop.

So in this instance, force processing saved us hours in production set-up time. ”

Jim Barker.

Still photography courtesy of John F. Talbot.

A Little Technical Information from Kodak.
EASTMAN Color Negative 11 Film 5247 (Color) and T411 (Black) is a camera film intended for general motion picture production. The wide exposure latitude of this high-speed film makes it especially suitable for both indoor and outdoor photography under a wide variety of conditions.

GENERAL PROPERTIES: Color Negative 11 Film is balanced for use in tungsten light, and in daylight with appropriate filters.

The emulsion contains a color-coupler mask to achieve good color reproduction in electronic prints. This film is characterized by a high degree of sharpness, fine grain, and excellent color resolution.

LIGHTING CONTRAST: The ratio of top-light-plus-ill light to fill light should be 2:1 or 3:1 and should seldom exceed 4:1, except when a special effect is desired.

COLOR BALANCE: This film is balanced for exposure under tungsten illumination at 2800° K. It can also be used with tungsten lamps at slightly higher or lower color temperatures (± 150K) without correction filters, since final color balancing can be done in printing.

When other light sources are used, correction filters are required—often for both camera and lights.

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PIERRE RISSIENT

Films fell into two categories: his films and films that do moderately well. In a sense, the market has become polarized. Is that a result of major studios pumping everything behind a certain number of films?

Unfortunately it has become that way. The studios were much better in the 1930s and 1940s when films could be artistic and commercial. Today, a film is either a big commercial film or a minor artistic one.

In a few cases small films grow big, but not one like *Rocky* which wasn't small — it was a big one to start with. Even if it looks small, a film like *Rocky* is concerned in the same way as *Earthquake*, it is not a matter of budget, it is a matter of concept.

How often is it possible to take an "auteurist" film and get it before a mass audience?

Some films no one believed in have done extremely well — *Jaws* and *Jurassic*. For example, Sydney Pollack was unsure about it and most people thought it would be a bomb, but the film got into Cannes, despite many people not wanting to send it there, and, like *The Godfather*, it did better in France than anywhere else. I think that had to do with promotion.

The *Long Goodbye* also went much better in France, so did *Puzzle of a Downfall Child* by Jerry Schatzberg. Lee the Last, one of the most important films in

The role of a publicist at a major film festival is of primary importance in ensuring a film becomes not only well known, but well received. One of the most famous publicists is Pierre Rissient who created a sensation with his handling of "The Touch of Zen" at Cannes in 1974.

Rissient has since turned from publicity to direction, and has made the controversial feature, "One Night Stand". While visiting Australia for the release of "Empire of the Senses", he spoke with Peter Beilby and Philippe Mora.

recent years, also listed well in France.

I was deeply committed to *Dawdall Child* and had to fight to get it released in France. It opened in small theatres, but did quite well. In Hong Kong, where there are no small theatres, the film was shown on three Sunday mornings to students. Each time there was more than 1500 people. You wouldn't think that a film like *Dawdall Child* could do that well, but I got a lot of co-operation through newspapers — the film was very well promoted.

Do you direct your publicity through print, or through television and radio?

It is a combination, but mainly through print. As far as I know, the radio is mostly costly. The radio has some programs of interest, but most of them are late at night. Certainly that is true in France.

Do you help decide how many advertisements are to be placed in *Variety* or *Screen International* for the Cannes Festival?

I don't deny the importance of advertisements, but let me talk about a film called *The Touch of Zen*. I directed this film in Hong Kong and, though my Chinese friends laughed at me, I exaggerated it to its original length and bought the rights for Europe.

When King Hu [the director] and I came to Cannes we had no money, unlike the big American companies and Australian producers. There were no posters in Chinese and no advertisements in the trade papers. There was just a press book which we carried, but cheaply prepared. Yet before the film had been shown, the word of mouth was incredibly large, even though it was a film by an unknown director, with an

unknown actress, three hours long and a flop in its own country. In fact, the film was sold to Europe for \$150,000 before being screened, solely because of its reputation. Unfortunately, the sale fell through.

What this story means is that ads, posters and publicity mean nothing in Cannes, you can promote a film without them.

Is it usual for a publicist to work with a director in promoting a film?

No, I don't think so. I was probably the one who convinced distributors with involvement in the early 1960s.

Assuming you want to get a film into the Competition or Director's Fortnight and you are successful, how do you then create the most favorable climate for the film?

Nearly 90 per cent of the work has to be done in advance. An example is *Scarce*, which I first saw in the U.S. in December 1972. I could not imagine I would ever see a better film, and I thought it deserved the first prize. I then returned to Paris where I met Maurice Béjart [then director of the Cannes Festival] and talked to him about it.

People in the film companies often reject me because they suspect I will do everything myself, and that means less work for them. So there were difficul-



From Left: Wang Daowen in the Cannes film *Yi Shi*; third, Jordan and the Chinese *One Night Stand*.

Cannes influence certain kinds of buyers — drive-in exhibitors, for example — and they certainly influence small art house distributors.

Is Cannes always the starting point for a film you are handling?

Generally it would be Cannes or Paris. Also Los Angeles because many people in the industry have strong connections there.

Recently, I opened *Nguyen Duong's* *Empire of the Senses* in Los Angeles with the producer, Anselmo Dourado. We used the distributors as agents and did all the contracts, found the theaters controlled the publicity and advertising. That was the first time it had been done.

A film like *"Empire of the Senses"* would be extremely difficult to promote because many people would automatically be prejudiced against it. If so, how do you reconstruct that?

That is an interesting question. Firstly, *Empire of the Senses* is regarded as a difficult film by people who have a total misconception of what constitutes cinema and whether cinema or art should be pleasant or important.

Discerning film fans the film could be a success all over the world because it was the first artistic film which dealt with erotica. But he felt the establishment in the U.S. would make a conservative attitude so he asked me if I would handle it.

At the time, *One Night Stand* had just opened in Paris and I was in a limbo situation so I went to Los Angeles. I held a few screenings with different people and out of them I knew I would find where the film stood. If they liked it, I knew they would

reign using me, but the producer Robert Sarrailhe decided to put me in charge of the film with one of their people. In the end everyone was very happy because though they thought Sarrailhe would get nothing it was the *Cinecine* Prix.

For the festival I carefully compiled a press book. It wasn't full of the usual brilliant blurbs from *Cinecine*, *Le Monde* and *Al Pacino* and I didn't even include a plot synopsis they mean nothing.

I had an introduction of 10 lines and after that a declaration of intention by the director and writer. I included those because people at Cannes don't have much time to read, and what they do has to be clear, crisp and to the point.

Then, before Cannes, I had 13 to 15 private screenings in Paris for the important French critics so that they could see the film away from the pressures of the festival. This also gave them time to write

their articles. One gets much bigger articles that way.

The critics were committed to the film and the *France* press is the most important in Cannes because it is the site in which people have the loudest voices. They were also important because the film had been released in the U.S. without the same kind of careful preparation and it was not well received. As it was, some of the American critics reported the French critics proving them wrong and they fought back, but 90 per cent of the European critics loved the film very much. The pressure on the festival jury was very strong.

What effect did the *Grand Prix* have on sales?

I think it meant a lot, because *Sarrailhe* did extremely well in France. The man at *Warner's* in Paris thought the film would reach between 30,000 and 75,000

admissions — it ended up with about 730,000 to 750,000. And that was for Paris only.

The film did extremely well in Spain, also in Hong Kong where it would not have opened had it not won the prize at Cannes.

Are territories sold at Cannes at the same time publicity is being done?

Sometimes American films have the advantage of being released through studios with agencies all over the world, and the impact of the Cannes festival is, therefore, fast and strong.

Now, if an American film was at Cannes, it would not have been sold in most territories. So, by the time the film is sold, and after that released, much of the impact of Cannes would be lost.

How much of your publicity is directed at buyers, and how much at critics?



King Hu's *Teeth of Dog* which *Riviera* purchased at Cannes.



Prince Raimondo (right) during the shooting of *One Night Stand*.

support it, and if they didn't — which of course might happen — well.

John Barman and Martin Scorsese had it very much, but people like Rainer Munnich, King Vidor and Josh Cooper didn't. It became obvious that elderly people would have difficulty accepting a film which went beyond their habits of thinking and producing.

From then on, what we were concerned about was not to have it open in cheap porno houses but in first-rate, selected venues. This involved problems. One exhibitor in Los Angeles like Cinefilm was much better but would not open it because he was afraid of the reaction of his wife, while the best exhibitor in Seattle was prepared to open the film in Portland where he had a theatre, but not in Seattle where he was not willing to hurt his mother.

In Los Angeles, Kinexel films are not allowed to be promoted in the advertising paper with the other films, so I had to speak with people from the *Los Angeles Times*, and the other newspapers, and tell them we were not promoting the film in a porno film but in a clean film.

Out of all this we managed to create a question in the mind of the audience as to what film meant, as some people say, or as it porno? This helped the promoters because many people had to go and find out for themselves.

Are you often involved in discussions about where a film opens?

It depends. I used to work with directors and distributors who were pioneering the market and who lived in Paris. They, like me, loved films and I was able to discuss things on a friendly level. Then, I became more involved with important producers and major companies, and things changed.



Scenes at Hong Kong (before year to romanticize inside *One Night Stand*)

Have you represented any of the directors who were part of the group at *Cahiers du Cinema*?

I took care of the release of 400 films in Paris, and some other films, but I don't remember offhand.

You have also represented Samuel Fuller.

Yes, I handled all his films in France, except the last one: *Dead Pigeons on Beethoven Street*, because I was no longer in the business. Anyway, I could not have taken it because I didn't like it.

You have handled uncommercial films as well as big films like *"Scenes"*.

When I am shown a film I am not concerned whether it will be a commercial success or not. Rather it is a question of whether I like it. Once I decide, I make sure the film is a critical success, because a good critical reaction can help its commercial potential.

In some instances films have the potential to become commercially successful and promoters can help them. In other cases, even if a film is well projected, it won't become successful.

How involved are you in relieving a publicity campaign?

It depends on the film. In the case of *King of the Senates*, I was very involved with the U.S. campaign.

I think publicity should be as straightforward as possible. There should always be some key elements, but not too many, because there should be no focus and audiences have little attention power. But if you work on the same things, trying to enlarge them little by little, the critics will begin to take notice and you agree?



Shot from the controversial scene between the Coen brothers and Paul Giamatti in *One Night Stand*

speak about them.

Have you ever represented an exploitation product such as a James Bond film?

I don't represent exploitation films, unless you include Westerns, which I have often handled — Howard Hawks' *Red Lovers* with John Wayne, for example.

But I don't promote them on that level. Instead of saying here is the new Western with John Wayne, I would point out that as an actor John Wayne had worked with Howard Hawks before — also with John Ford — and so on. That was the kind of angle I was trying to promote.

The sale of publicity is often described as getting people to see a film, after that the word of mouth will take over. Do you agree?

Sometimes a film receives a tremendous critical attention through the promotion and it does reasonably well. So it is possible to pre-condition the audience into wanting to see your film, also to pre-condition them on how to look at it properly.

The better a film is received by the critics, the better it will go commercially, and a better chance the director will have of working in the future. In that respect, promotion is an important responsibility.

There is another aspect, and that concerns films that convey new values and ideas. Films that in the next 30 years will have more something to the history of humanity. These films may reach only three people today, but they may be the future, and out of that

idea can grow. So, promoting a film is much more an action than a mere show-business exercise.

How did *"One Night Stand"* come about?

I had been doing some work on *King Lovers* for Howard Hawks and he asked me, "Why don't you make a film?" I started working on a script but as I remained working in public relations, I didn't get away for. Then I wanted a Chinese friend in Hong Kong, and one suggested I make a film there because it wouldn't be expensive. She was wrong, it is much more expensive for a foreigner, even if he is helped by Chinese friends, than it is in France.

I also thought it would be good to be away from the spotlight as I am a well-known person in the industry.

Edward Koster, a British producer, had often suggested that I come to him, and so it was better to hire a British producer than a French one — the film had to be in English — I approached him. He read the outline and said he would do it.

After that, I set about writing the dialogue. I had the entire film sketched — the characters, their relationships and so on — but I needed someone to fix the dialogue.

Finally, I went to Kenneth White. I had a very good relationship with him, but he could only spend a few weeks in Hong Kong before going back to Paris. The material he later sent me was very poor, and I had to postpone the film for a year. Up to a small budget, you have to shoot in a specific time of year because of the weather.

Concluded on P.62

Box-Office Grosses*

TITLE	DISTRIBUTOR	THIS QUARTER 26.2.78 to 27.5.78							LAST QUARTER 30.10.77 to 25.2.78						
		SYD	MELB	PTH	ADL	BRI	Total \$	Rank	SYD	MELB	PTH	ADL	BRI	Total \$	Rank
The Stakeout	GUO	107 58,810	—	33 54,595	10 51,129	193 66,145	303,089	1	—	—	—	—	—	—	—
The Mango Tree	GUO	71 44,325	111 65,795	90 16,442	30 25,264	93 67,670	234,416	2	108,661	127,713	16,137	33,374	71,692	364,477	3
Swansea City	GTH	332,067	—	—	7,136	—	196,295	3	72,364	—	—	—	—	72,364	—
The Last Wave	GA	10 25,469	10 20,670	10 19,573	10 3,801	30 40,083	106,615	4	206,932	163,606	45,266	193,596	—	673,333	1
Blue Fire Lady	FW	10 26,621	11 26,321	11 5,285	10 2,171	—	62,468	5	—	N/A	64,171	N/A	—	64,171	7
Weekend of Shadows	GTH	—	—	—	N/A	—	N/A	6	—	—	—	—	—	—	—
Gettys of Wilkes	RS	11 3,548	10 4,336	11 2,837	—	—	10,693	7	107,640	106,740	106,584	12,717	6,876	371,878	4
Adria - the Movie	FOX	—	—	11 15,336	—	—	15,336	8	51,906	N/A	70,000	44,201	11,441	187,608	6
Jonathan Aronson Worship	GUO	—	—	—	8,766	—	8,766	9	5,035	17,335	—	—	16,366	41,466	9
Points at Hanging Rock	GUO	—	3,261	—	—	—	3,261	10	23,156	53,735	6,978	7,444	—	86,433	10
Shore Boy	RS	527	—	—	—	—	507	11	71,636	59,148	163,266	37,000	60,161	470,147	2
Australian Total		39,191	11,022	111,492	80,191	22,086	263,986		779,381	676,736	589,331	686,302	218,461	2,291,402	
Foreign Total		4,221,690	3,551,678	1,879,021	1,995,076	2,196,102	13,776,747		5,669,565	3,606,136	3,079,421	1,204,661	1,999,611	15,666,931	
Gross Total		4,260,881	3,762,699	1,990,513	2,075,267	2,218,188	14,043,733		6,448,946	4,282,872	3,658,751	1,889,963	2,218,072	16,958,333	

* Figures are for the week ending 27.5.78

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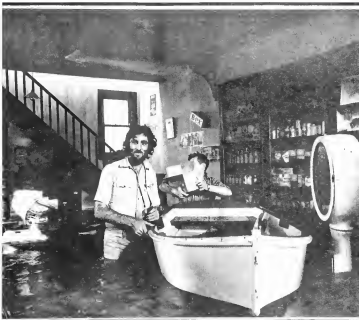
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PRODUCTION REPORT

NEWSFRONT

Phillip Noyca tells of filming one of the most dramatic sequences in Australian cinema: the Maitland floods of 1954.



Director Phillip Noyca stands in the middle of the sea of a Maitland cinema. Chris Howard is in the background.



The set of the Mildred scene that was constructed at Merriam Lake. A jet pump system replicates the turbulent flood water.

Producer David Effick and I knew we were taking a risk attempting to recreate the Mildred floods, especially on a relatively small budget. It wasn't until after I spent some time talking with Ken G. Hall about the rigorous work he had handled special effects in such films as *Tall Timber* and *Twins* and *Laguna* that I believed we could do it.

One simple trick Ken suggested to cut down expense while trying to create the impression of a huge flood was to keep the camera as much as possible above the action, thereby restricting the information within frame to include only that area over which it was possible to create a strong flow.

We worked our way through all the possibilities — tent-projection, misting, models, tanks, even waiting for a real flood — before deciding to recreate a section of downtown Mildred in Narrabeen Lake, about 25 km north of Sydney. There was 10 weeks before shooting, and it was another nine weeks before a contract at Everade Outboards offered a solution to the problem of moving a large body of water in a relatively remote location.

David and special-effects man Kim Hilder, contacted teams with outboard motors and high-pressure water pumps before finally settling on the enormous thrust from a jet-propelled speedboat.

The flooded interiors were another seemingly insurmountable problem. The art department constructed facsimiles of the Mildred Town Hall and a 1930s cinema shop after we finally assembled a set and swimming pool at Carapooltown. The two-level cinema shop was built in the middle of the face-sited, snow hall set. The downstairs cinema scene was shot first up, then the set dismantled after lunch to reveal the larger cinema-roofed, lower hall interior.

The Mildred exteriors had to match existing archival footage, so production designer Lisa Cooke and art director Larry Rasmussen made a careful study of the Mildred buildings, both erected before the 1950s. As with all scenes involving an integration of library and re-created sequences, there blow-ups of the relevant archival material were produced for wardrobe, art, lighting and camera departments. Camera angles for flood scenes involving sets were decided several weeks before shooting, and an aerial fixed to story-board in much of the likely detail as possible.

More than in any other section of the film, the uniformity, deep focus, visual style of those recreated scenes seemed to merge with the historical theme.

Members of a retired Mildred scene were constructed in the one metre deep lake over two weeks. The flood water depth was to be mid-toe level which meant that the flooders



The proposed exterior set which was built in an outdoor swimming pool. The jet and air jets belong to the cinema club and are right to the town hall.

could be detailed from just a few construction beams. The lake's natural water level (unfortunately, a particularly low tide on the day of shooting) exposed some of the undeveloped work. In addition, storms which twice bent the construction scaffolding and almost blew the set into the lake before the shooting had started.

The cinema set comprised four shop-fronts running at a right angle to a second group of three shops. The second, shorter row was built directly opposite a movable, one-sided fence mock-up of the entrance to the cinema shop. When Chris Hewitt rows out of the shop, the placement of the flooders visually suggests a much longer street, in all directions, than was actually constructed. The height of the flooders and their placement relative to the cinema shop door were dictated by a predetermined lens size and camera position. Once the scaffolding had been erected, the shop-fronts could not be moved.

At this stage in the narrative the flood had not reached its height, so Kim Hilder had only to produce a mild water flow in the street. The jet boat was anchored at the far end of the first street — about 50 m from the cinema — and smaller, conventional water pumps opened from the immediate left of frame, producing a cross-current from the side street.

Lighting, sound and production crews helped the special-effects team in releasing floats and jetties to flow through the frame on cue. The camera angle which revealed the whole of the submerged exterior set was used only twice, for a total screen time of about 15 seconds. Entire noise from various pumping sources prevented any location sound recording of exterior flood sequences, and sound-editor Greg Bell created the complete track for archival and recreated material.

The sequence where one of the cornermen is drowned called for a much stronger water flow. The cinema was mounted on a raised, movable platform and the jet boat was operated at a distance of between six and 15 m. The platform kept crew and equipment out of the heavy current while Ken Hall suggested allowing as to shoot slightly down on the action, thereby insulating our frame to the relatively narrow turbulence produced by working that close to the jet engine.

The scene begins with a series of archival shots that establish the growing flood



The scene fell as after the weather, channel air but less devastated than inside it.

turbulence and, by association, the surrealism of the recreated shots (see below).

It was further complicated by the fact that we were down to the last roll of 35 mm black and white raw stock available in Australia at that time, which necessitated a two-to-one shooting ratio.

The sequence where Len and Charlie (John Ewart) search for Chris in a small motor-boat involved the most complicated integration of new and archival footage, although most of the really hard work came at the editing and color-grading stages. Of necessity the Cinecine and Newsline cameramen had recorded their most graphic shots of the Mildred floods from the top of army docks on river operations.

A search of the combined company archives powered in 20th Century-Fox in Sydney, and the National Library in Canberra, revealed many such stockshots. Some of the best footage turned up in cans of Cinecine reels somehow preserved over the years and available in uncut form at the National Library.

For the stanch sequence, the objective shots of the actors in the boat were filmed close to the set in Narrabeen Lake. Editor John Scott then had to carefully match camera, screen direction, boat speed and location to complicate the illusion that the seaward shots represented the actors' point-of-view.

The origin of the archival footage varied. Some had been shot on newsreel origins and inserted in actual stock upon receipt, some came directly from newsreels, some was still on video. The printing process involved from camera original to master positives to dups negative.

Colorize color-grader Arthur Cambridge had to even out the distracting time changes that were inevitable when black and white originals of differing generations, densities and sources are printed in color-based stock, in this instance in Newsprint. The major variations between Kodak print stocks are sufficient themselves to alter the color balance even after perfect results have been achieved on another stock batch.

We finally overcame these problems by producing our duplicating negative for multiple prints through the old unreciprocal-duplicate-negative system, rather than the new color-reversal-internegative process. Additional control was achieved through the added manipulation possible at the interpretive stage, and the final release prints that will be screened in most cinemas throughout Australia have a beautifully consistent black and white balance — a result we were doubtful of achieving when we first saw the first "Technicolor-nighttime" answer-print.

THE MAITLAND FLOODS

A STORYBOARD FROM NEWSFRONT

The swollen Hunter River has flooded the township of Maitland, NSW. The year is 1954.

After driving to the town from Sydney to film the disaster newsreel cameraman Len Maguire (Bill Hunter), and his assistant Chris Hewitt (Chris Haywood), spend the night on a chemist floor.

Next morning the telephone rings. Chris answers it and finds it is the Mayor of Maitland who requests Chris brings penicillin and bandages to the Town Hall.

Chris successfully completes his mission, then rows back outside into the turbulent flood waters . . .

Some time later, Len wakes and finds his assistant gone. He alerts fellow cameraman Charlie (John Ewart), and together they row off in search of Chris . . .





7



8



11



16



18



18



18



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22



24





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David Singleton
Toni Bennett
Don Cammille
Carmine Allen

Top Kerry Walker in *The Night The Prowler*
Top Right Terry Camilleri and Kerry Walker *The Night The Prowler*

Right Kerry Walker and Terry Camilleri *The Night The Prowler*

Below Nick Chiodini and Kerry Walker *The Night The Prowler*

Bob Chiodini
Kerry Walker
John Farley

Dana Fennell
Fennell Australia
Humphrey Jackson



Book Reviews

Conflict and Control in the Cinema: A Reader in Film and Society

Edited by John Tulloch

The Macmillan Company of Australia

Geoff Mayer

In the area of film scholarship it is somewhat rare for an Australian text to merit the attention of a reviewer for those in follow. John Tulloch, with the publication of his latest, has brought together many excellent reference texts in a coherent approach to studying the relationship between film and society.

Tulloch's essay, originally written as an introduction to the volume, outlines, as he puts it, aspects of the readings that follow. He sets out, in brief, a complex outline of a number of key aspects of the relationship.

In his opening remarks, Tulloch states that cinema and theatre are not just film or an autonomous text, and who considers such matters in the context of the wider society is irrelevant and insignificant compared to the academic considerations. He also notes that these issues often will often play "the classic game of sociology" by offering a superficial explanation (contributing to the film text with a superficially obvious form of causality) - "theater then effect a demolition of a bourgeois confidence" (p. 1).

The 11 readings (two of which are by Tulloch), together with the introductory essay, are divided into six sections. The first is concerned with the "dialectic" approach, which is the most commonly used in referring film to its cultural context.

According to the reflective perspective, film is viewed as a reflection of some human reality. That is the link between the film and reality is considered direct and immediate, an approach illustrated by the work of Karl Marx. However, Tulloch draws a connection between Karl Marx's statement about the power of the cinema people. That is, Tulloch demonstrates, inevitably brings in the problem of class struggle, which is the "main assumption" - how do you define it, except through the film themselves?

The first section, if at first it is late, it is clearly the most valuable as it basically demonstrates the centrality of the dialectic approach. Particularly important is Tulloch's shift of emphasis from content to structure (film) as the organizing perspective of the film, which states a

film is considered as a structured whole. The main is regarded as the content. Thus the relationship between the different elements are much more important than the frequency of use of the film.

The remaining sections deal with a range of relevant issues: a comparison of the functionalist approach such as the Chicago School, a reflection on the cinema, a reflection on the work of French structuralist, Jean Gaudin, a reflection on the cinema as a social system, with particular reference to Hollywood, the cinema as a form of social control, the role of the cinema in the "John Wayne syndrome" and the role of the cinema in the social system. The final section is concerned with the relationship between film and society.

The final section is concerned with the relationship between film and society. It is a reflection on the role of the cinema in the social system. It is a reflection on the role of the cinema in the social system. It is a reflection on the role of the cinema in the social system.

Finally, it is the last section, which is a reflection on the role of the cinema in the social system. It is a reflection on the role of the cinema in the social system. It is a reflection on the role of the cinema in the social system.

Tulloch acknowledges the importance of the film French director, Louis Gaudin, in the relationship between film and society. He also states that the film is a reflection of the social system.

Thus, the book begins with an analysis of the structure of the film, relating it to the social system of the film and its role in society. It is a reflection on the role of the cinema in the social system. It is a reflection on the role of the cinema in the social system.

In the final section, Tulloch demonstrates a critical reflection on the role of the cinema in the social system. It is a reflection on the role of the cinema in the social system. It is a reflection on the role of the cinema in the social system.

At times the view becomes almost too concerned with film, which states that "the cinema is a reflection of the social system."

films, stock markets and conflict in people's lives, resulting in a "mode of thought" which is a reflection of the social system. It is a reflection on the role of the cinema in the social system.

According to Tulloch, cinema and society are not just film or an autonomous text, and who considers such matters in the context of the wider society is irrelevant and insignificant compared to the academic considerations. He also notes that these issues often will often play "the classic game of sociology" by offering a superficial explanation (contributing to the film text with a superficially obvious form of causality) - "theater then effect a demolition of a bourgeois confidence" (p. 1).

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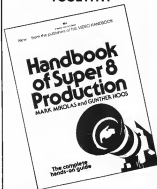
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	White	Black
Father	Good (white)	Bad (black)
Father figure	Good (white)	Bad (black)
Children	Good (white)	Bad (black)
Sex figure	Good (white)	Bad (black)

The text is a reflection on the role of the cinema in the social system. It is a reflection on the role of the cinema in the social system. It is a reflection on the role of the cinema in the social system.

Tulloch's view is a similar pattern, which is a reflection on the role of the cinema in the social system. It is a reflection on the role of the cinema in the social system. It is a reflection on the role of the cinema in the social system.

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The new Commissioners

Patricia Lovell and David Block have just been appointed to the Australian Film Commission for 2 and 3 year terms respectively.

Pat Lovell, producer; David Block, financial adviser, both with important individual contributions to make in the industry.

Pat Lovell: "The next two years are crucial for Australian film makers. We need good product and a concentrated effort from everyone involved in the industry for survival."

"With my appointment, the government has confirmed industry involvement at Commission level. I'm a working producer and will stay a working producer, that's an important part of whatever contribution I make."

"Terry Buckley has done so much for other film makers through his work on the Commission—I hope to follow in his footsteps."

David Block is a Director of C.S.R. and various other companies, and is the founder of David Block and Associates, Investment Bankers.

"It's an interesting appointment for me. Investment and financial management are my primary interests, and of course these areas are of crucial importance to the further development of an Australian industry. I have long been an enthusiastic supporter of Australian films."

"When parliament passes the proposed tax provisions in regard to film investment then we could very well see a new boom—the Film Boom. A very interesting three years ahead."



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"They are trespassers. Will they survive their long weekend?"



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Producer
Screenplay
Director of Photography
Casting
Art Director
Music
Sound Revisions
John Varganese
Screenplay Editors

Colin Eggleston
Richard Korman
Thomas de Rochem
Vincenzo Marotta
Brian Koppelman
John Winters
Michael Carter
John Phillips
Peter
Marie

Top: The actual world spins back. Long Weekend

Right: The final scene of Long Weekend

Below: A terrified John Varganese in Colin Eggleston's Long Weekend





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APPENDIX B

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414 K. K. S. Chong, S. C. Ng and S. C. Chan



The Australian Film Institute ...developing a film culture in Australia

The Australian Film Institute is an independent, non-profit cultural organisation. It was established in 1958 with the principal aim being to encourage the development of the art of film. In 1976 the AFI adopted a new constitution and it now has a nationally based membership which is open to the public.

The AFI is actively involved in developing a film culture in Australia through the following activities:

Distributing



Through the Vincent Library, the AFI distributes a wide variety of film-related items: short features and feature films to individuals, schools, groups, festivals, film societies and other to whom all over Australia. The Library has been operating since 1970 and was named after the late Senator Vincent. It distributes independent Australian and overseas production films produced with the assistance of the Experimental Film and Television Fund, industry collections, low cost films as well as a collection of classic feature and shorts. The library has just released a new catalogue which is available for \$5.00 (includes postage). The catalogue is available and to any person or group interested in film. The Library is situated at 51 Carleton Street, Carlton, 3053. Our films are available for use anywhere in Australia.

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Resource Facilities



An information and resource centre has been established to provide extensive research facilities. The centre comprises a substantial book library, an extensive collection of video cassettes and some video monitors. These include the IAP index to International film journals, published since 1972; the British Film Institute's film title index 1946-1974 containing over 100,000 film titles; or even 100,000 films produced throughout the world; and the BFI's personal and personal subject index 1939-74. As well as the complete card of a number of significant magazines, including *Film Quarterly* and the *Industry Film Bulletin*, the centre will soon make available an interfilm every copy of *Video* over published.

The information centre has recently made available a *Subject Index Of Current Film Production Holdings in Australian Specialist Libraries* (Members \$10; others \$1.00) and *Ann Director's Catalogue of Australian Film Information Resources, Publications And Distribution & Exhibition Services* (individuals \$5.00; institutions \$7.50).

Museum



(Optional: Acquirements with an open invitation to the AFI to acquire film for the museum.)

The AFI has under its ownership a newly acquired collection of cinematographic technology, covering the history of cinema up to the coming of sound. Many of the exhibits are exceptionally rare. It is envisaged that this substantial collection will be opened to the public in the near future.

Exhibiting

The AFI organises the Langford Cinema in Melbourne and the State Cinema in Hobart through its cinemas, the AFI presents the public to Australian and overseas films that are otherwise unlikely to be released. The cinemas are attractive and comfortable and are situated in the heart of the film community, independent distributors and a large section of the community.



"The Langford's is my opinion the best place to see films in Melbourne"

John Hodge, Nation Review

Other Activities

The AFI, in conjunction with the Australian Council of Film Societies, organises film viewing weekends to allow film societies to preview new films, arrangements by date basis. It is hoped that this service will be available soon to extend the service nationally.

The AFI operates a festival bureau and has arranged screenings of Australian films in a number of overseas film festivals.

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Pierre Rabenot *Continued from P. 10*

Then, when I was ready, Elliott had gone over-budget with \$2 in the Sholex and Russian Ballets. So, I went to André Ganceux.

In the central character is "One Night Stand" American because of market considerations?

No. The original outline was quite different in that the character was a Frenchman. Now if I had stayed with that, I would have had to use a French actor and, therefore, someone with a French accent. Many people find a French accent charming, but I find it ridiculous. I didn't want to laugh at my own film, so I decided to use a British or American actor. Ganceux then asked me to use an American because he preferred the American accent. Anyway, by then I had decided to use Richard Jordan and it didn't really matter.

I then rewrote the script and made the character a translator of poetry. This way he could be exposed to French culture.

Was shooting in English difficult?

No, but the film was difficult in other ways. I had problems with

the crew, the material, the weather, and some of the actors. In some instances I just couldn't do the film the way I wanted to.

In terms of concept, there is already too competitive, but there was during the shooting — I had no choice. There is one scene which people like very much and that is in the art gallery. I dislike it because I couldn't shoot it the way it should have been.

At the same time, I believe the film represents me. And I don't think people would like it anymore if it was better by usual standards. I think people liked the approach and what it is about.

As to the people who don't like it, maybe they would have disliked it even more.

The Ganceux sequence in "One Night Stand" has been the source of much controversy. Were you surprised by this?

No, I was aware that there were people who would mock or ridicule people. At a screening at the San Francisco Festival, about 25 per cent of the people left the theatre during this scene, assuming that they couldn't imagine people could do what they saw. This surprised me — after all, it was a festival audience and they are supposed to be more aware than most people.

There was also strong applause,

and after the screening several people came up to me and said they were ashamed of the people who had created an incident. Many felt it was the only imaginative film in the festival.

Imaginative films are often the most difficult for audiences, because if you go out on the high with something, out of the habit of cinema, the audience becomes puzzled.

Instead of asking themselves why they are puzzled — maybe it is the fault of the film or of the audience — pseudo-intellectual audiences just assume that they know without even bothering to think about it.

Swastika is another example. It was new, not only in the way it showed the reality of the topic, but in terms of technique. Yet for many people it was a puzzling film because there was no commentary.

I believe the point you showed at the Sydney Festival had the Countess scene cut out . . .

Yes, I decided to cut it after the San Francisco experience. I had become very worried and I spoke with some people who had seen the film a second time. And though the scene was now cut, they understood and liked the film more. I am now ashamed I chickened out.

Would you leave the scene out for commercial release?

No, because I could prepare the audience in advance.

Do you think Paul's behavior during this scene is normal for that kind of person?

Yes, sexual aggression is a defense sign to sexual repression. He was suffering from that since he was young, though of course he has now overcome it — but at a very high price.

In this case, is the Countess a symbolic figure in that her middle-age leaves her sexually inviolable?

No, I don't see the scene that way at all. I see Paul as subconsciously taking revenge for his frustrations. He has concluded to hurt, a compulsion that dictates the actions of most rational people. People are insane and certainly this character is, but he is also more normal than most.

So when people don't like the film, they are subconsciously defending themselves against the shadow which is in them and which is projected through this character. *

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